

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVIII., No. 447.

NEW YORK: SATURDAY, JULY 23, 1887.

PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

How the Hard-Worked Married Men and Bachelors Enjoy Themselves in Town—Working Up the Country-Cottage Racket—The Family Man Gets His Square Bulge on His Family—The Whole Iniquitous Snap Laid Bare by Brainsby—Country Cousins Brought to Town, Taken to the Casino, and Taught to Flirt—The Drawback of Epistolary Correspondence with the Wives in the Country.

Having packed all our women-folk off to the country, says Brainsby, we married men and bachelors are now enjoying ourselves in the city. This is our season of unalloyed comfort. It's not very honorable in me to "give the snap away," as the boys say, but I trust to you to keep it mum, and when you get a chance run down to the city and hunt us up. Then I can show you that only we men truly enjoy ourselves when the intolerable hot weather sets in.

Intolerable—hal hal! I suppose, Brainsby says, you know we work this illusion up in the newspapers and by the aid of the doctors. We write those dreadful editorials on the Broiling Sodom and the roasting babies. We commence reading the increased mortality lists about the 15th of June. We read them aloud at the breakfast-table and sigh and remark, "Heaven save the children this Summer in this Sahara." And then the women look sad and sympathetic. If your family doctor is a good fellow, he will manage to say something when he comes about the absorption of heat by brick walls; he will remark casually that diphtheria and zymotic diseases generally are going to be prevalent this Summer, and incidentally allude to the exposures made of the quality of our milk.

A well-regulated household can be worked up to the country-cottage racket in two weeks. It takes about three to consummate a plain farm-house scheme. And about the first of July, if you are judicious, you will get all the women off. Of course you can't leave your business. You are tied—or, to speak more correctly, chained—to the oar. You had hoped to be able to take a breathing spell, but vital and pressing interests—business exigencies is a capital phrase; I always use it with subtle effect—these things prevent you from going out of town. But you will not hear of the family remaining in the city. Ah, no! the girls, dear things, must have fresh air.

You ought to be able to see them all off at the Grand Central depot before the Fourth of July, bag and baggage. It is always a moment of sadness.

Your better nature feels sorry for them; but this is only a passing shadow. You promise that you will not work too hard, and will keep out of the sun in the middle of the day, and write twice a week. Then they all depart.

The last tie is broken. You are a boy again.

You go straight to Jenkinson's flat and meet Perkinson and Robinson. You remark, with a tear in your eye, that "you've got 'em all off." Jenkinson says, "So have I," and Robinson nods a nod of deep-seated unanimity. Then you all join hands and sing a song of freedom.

From that moment begins our Summer vacation. By the middle of July all our set have unloaded their women into the country. If you go to Delmonico's at four o'clock in the afternoon you will see all the middle-aged fellows at the tables on the Broadway side, smiling and jovial. A great responsibility has been lifted from their souls. A well-defined absence of restriction, so to speak, animates them. They have changed their personal appearance, too. Old Nat Golliver, you will notice, has come out in a natty straw hat with a polka-dot ribbon on it, and wears a jaunty yachtsman's tie; and Smearsley has dropped his rusty suit of respectable black and has taken to white flannel. There is a proud consciousness on the animated faces of these enfranchised old cocks that they will not have to be in by ten o'clock; that they can renew their youth for a month; that they can "Whoop it up" till morning if they please, and not have to lie about it.

Over and above all is a pervading satisfaction at the thought that their women are wearing themselves to a shadow at watering-places; struggling for a square meal in out-of-the-way farm-houses; dressing themselves three times a day by the sea; pining for Mailard's and Pinero's and Pursell's in the idyllic

fastnesses of the mountains; and doing a thousand wearisome and uncomfortable things because they are in the country and must believe they are happy.

It is only in the Summer that the family man of the city gets the square bulge on his family, and he does it by working the out-of-town illusion. He knows that—such is the depravity of human nature—these women would never leave New York if it were not for their firm belief that the men had to toil and sweat while they are gone; and your true man is too chivalrous to rob them of that little ideal, and too weak to realize it of course.

It is my intention, continues Brainsby, to make a clean breast of it and tell you the whole iniquitous snap, and I know you are too good a fellow to rush off and write a letter to the women in the country and give it all away. Don't do that! They think they are enjoying themselves, and they think we are not—which

would be with an air of gallantry, as if he had discovered a souvenir.

And Perkinson calls his afternoon teas "matinees." I declare it's like a fairy dream to take dinner at Perkinson's in July, and we middle-aged war-horses renew our youth in the quiet and seclusion of his parlors.

You must understand that we have succeeded by years of agitation in creating the popular impression that there are no amusements in the city in the dog-days. We have suborned the press to keep up the racket about the dead season and the closed theatres. But you should see us at the ever open Casino.

Mind you, all the gilded youth and their mammams are gone. There's no impermanent old society women there to bend their lorgnettes and wonder what woman Perkinson has with him, or who that freckled girl is with Brainsby. No, sir! The Casino presents the aspect of a close corporation of genteel mid-

dess and go into ecstasies over Belle Cole as if she were a saint—and, for all I know, she may be. They scream when Wilson falls down stairs, and you never can make them believe that falling down stairs is his specialty, and that he studied for it and got a diploma. With their sweet, innocent natures, they look upon it as spontaneous.

They keep time with their little feet when the orchestra plays, and they pronounce everything just too lovely. They drink lemonade after the performance with a gusto and economy that make the *petit soupers* golden. They dance at Terrace Gardens like Bacchantes. They do not spurn the Staten Island ferry-boat, and they make light of the returning mobs. They eat crabs at St. George's with hilarious glee, and drive out to Claremont with childish zest.

Under these influences Perkinson gets a new light in his eye and a new elasticity in his

at-home fellows you see at the Calumet and the Union Club. The new chipper air, the enlarged satisfaction in their eyes, ought to inform you that they have got the gentlest and the most economical racket. For these girls detest champagne; ice-cream is their weakness, and one hour at Macy's never costs up more than ten dollars. As a rule they only want cologne and braid and ribbons and handkerchief-boxes. If you notice Perkinson at the club, you will see that no yacht race, no lawn-tennis, no horse-race, no cottage by the sea or trout in the mountains can budge him. You must see that he has taken suddenly to Mansfield matinees and Casino entertainments. You can't escape the conviction that Bull's Ferry and Glen Island have risen in his estimation. If you look at his white hands you will see the blisters made by the swings at Brighton; the fiery tinge of his nose is faded, owing to the lemonade he drinks.

It is his idyllic season. He even writes verses for albums, and the cunning photographers stay in town and lie in wait for him.

There's only one drawback, says Brainsby, and that is the stern duty of epistolary correspondence with the women in the country. After a day's romp with these cousins, you have to sit down and write methodically like this:

"My Dear: I trust you and the girls are enjoying the country. Life here is not worth the living. But men must work—you know the adage—and women who, unlike you, must stay here, must also weep. If it were not for the engrossing cares of business, I suppose I should die in the city now. It is absolutely deserted. As I came down Broadway yesterday they were cutting the grass in front of the Fifth Avenue Hotel. I enclose you a daisy that I picked on Maillard's step. It tells a sad story of desertion. But, heigh-ho! I must away to my work. I have no time to be sentimental. Give my love to the girls, and tell them to think sometimes, in their mad pursuit of pleasure, of their weary Pa, chained here to the laboring oar. I enclose cheque."

Sighs of passing commiseration, says Brainsby, go up from hotel verandas on the receipt of that letter. The dear women pity you from the bottom of their hearts, and then change their costumes and the cheque and be happy. It is one of the privileges of life to be able to make the dear creatures contented and joyous with very little labor—in the Summer.

But I am afraid Brainsby is a sad dog, or he never would have gone and given all this away; and now that it is given away, and THE MIRROR will be read by dove-eyes on all Summer verandas next week, with wild amazement, it looks as if the Summer business at the Casino would fall off next year and metropolitan lemonade fall in price.

But let us hope not—for the sake of the weary workers! NYM CRINKLE.

The London Rage for Bill.

A writer for THE MIRROR, now in London, called on Buffalo Bill in his tepee the other day. The scout said he was nearly exhausted by the hospitable attentions of the English *beau monde*—or words to that effect. Pointing to a great heap of cards and invitations of all sorts on his table (which, by the way, also bore in a velvet frame photographs of the Prince and Princess of Wales, presented by those august personages), he said:

"I have to go out two or three times a day to entertainments of various kinds. What they call 'the Buffalo Bill racket' is the fashion. It begins after my regular evening performance, and may stretch out an indefinite length of time."

While THE MIRROR's representative was talking with Mr. Cody he received a note from a woman of fashion, whose husband—an army officer—holds an appointment in the royal household. She begged him to come upon any day in the near future to her country residence, as she wished to hold a grand reception in his honor. This was but a single instance of the social craze for the famous scout.

The letter containing the foregoing gossip concludes as follows: "It is a pity that the 'American Exhibition' here is but a wretched collection of small London shops, without even an honest soda-water fountain to give it a Yankee coloring. The art department is probably the worst display of the kind that the world has, up to the present time, had the ill-fortune to see. The long hair worn by Buffalo Bill is a surprise to the English officers. I was asked at a dinner the other night whether all American army officers wore their



LILLIAN LEWIS.

is the only real enjoyment they get, poor dears!

Well, sir, imagine our delicious vacation during July and August. Picture to yourself the cool, airy flats thrown open; the back parlors with meerschams lying on the piano, and soda-bottles poked under the centre-table, and cigarette ashes in a circle on the Turkey rug. A calm, mild, delightful air of looseness and cussedness settles upon everything. Perkinson always engages a special set of servants when the family is gone. They are piquant, airy, summery maids that float in on muslin wings and stand on one toe when they serve the coffee glacé. You never can have this ornamental style of help when the women are home. The middle-aged and homely waitress has no aesthetic value. If her hair gets into the soup it annoys you. But if a whole lock of the cherry-ripe blonde at Perkinson's were pulled from the consommé, it

dle-aged men accompanied by beves of rosy-cheeked hours.

Do you know who the hours are? I will tell you. They are our country cousins; and mark you this—"cousin" is generic. It includes nieces' aunts and the nieces' acquaintances. The moment we get things ready in town down come the "cousins."

We begin to get letters from them about the first of July. They read like this: "Dear Uncle ['uncle' is generic, too]: We shall have our hay in by next week, and are coming to the city. I suppose all the folks are away, which will make it awfully lonely; but we must come and do our shopping. I wonder if there is anything going on in town. But if there is, you will be sure to know, and show it to us. Won't you, that's a good old dear?"

Why, the Casino some nights smells like sweet clover with them. They clap their hands at Belle Urquhart as if she was a god-

game leg. What is Saratoga to him, or the harrowing formalities of Mount Desert? You couldn't bribe him to go to Cape May, and the Catskills are barren indeed by the side of New York. Go to the country, indeed! Why, all that is best in the country comes to him. The bouncing Grace is like a pot of new butter; there are peaches and cream in the cheeks of Mary Matilda, and Margaret Ann, ox-eyed and hay-scented, gurgles through his vacation like a mountain brook and makes the daisies of contentment grow along all her banks.

Then, you know, says Brainsby, we have to teach them how to flirt. They have a notion, when they come to New York in the Summer, that they must be a little wild, like their fathers and brothers who come in the Fall, and generally forget to tear up all the notes when they throw their pantaloons over a chair at home.

Now this, goes on Brainsby, will explain to you the improved appearance of the stay-

hair in that fashion. My questioner was a young chap of the Guards, with no hair worth speaking of on his aristocratic young head.

"Ah," he observed, "really, now that—aw—Buffalo Bill sees how they wear the hair in England—aw—don't you think he'll have his own cut?"

At the Theatres.

Midsummer theatricals have reached the lowest ebb. The week has brought nothing new, and such people as desire amusement must find it in the comic opera representations at the Casino or Wallack's or in the sole dramatic entertainment now in progress at the Madison Square.

Ermine will celebrate its 450th performance at the Casino this (Thursday) evening. The Messrs. Aronson have been making elaborate preparations for the event, and it will probably be notably festive.

Monsieur has made a happy strike at the Madison Square. Flimsy as the piece is, it is so charmingly played and it presents Mr. Mansfield in such pleasant guise that the public has given it their stamp of approval. Tuesday evening there was only standing room to be had, and a number went away in preference to buying that.

Indiana is having more success in its present revival at Wallack's by the McCaull company than it did originally. The piece is attractively staged and cleverly rendered.

Following Up the Pirates.

In another column is printed a list of copyrighted plays that are most frequently presented without authority of the writers or those who hold rights. In the same column is also printed a list—as complete as can be obtained—of the most notorious play-thieves in the country. These lists will be kept standing for several weeks, in order that local managers may inform themselves as to the status of some travelling managers and companies that prey upon the property of others. The MIRROR will be pleased to receive communications from those who may be able to add to these lists. But it must be borne in mind that it is not our intention to print the titles of all copyrighted plays—only those that are known to be pirated more or less. Those who send us lists in the hope of getting a little free advertising, only waste ink and paper.

The notorious Alexander Byers, of Chicago, publishes a catalogue of some 150 plays, all in manuscript, and offered at five dollars apiece. More than three-fourths are copyrighted, and many bear disguised titles—as, *Euchre* (The Phoenix), *Divorce* (Fate), *Filrtation* (Peril), *Paste and Diamonds* (Jacquette), *Ultimo* (Big Bonanza), *Woman's Devotion* (Vigilante), and so on.

This fellow Byers is very systematic in his operations. Before a prospective customer can see a play he must pay one dollar down, and this is forfeited if he is not satisfied with the inspection. The rascal has in stock almost every successful play produced in this country during the last ten or twelve years, and only once has he been disturbed in his nefarious traffic. This was when the Madison Square Theatre management, some years ago, got after him and unsuccessfully tried to break up his business. The prosecution came to naught, and from that day Byers has not been interfered with. No law has been found that will check his thievery, which is carried on unblushingly, and his catalogue is constantly increasing.

E. A. Locke writes from Enfield Centre, N. H.:

DEAR MIRROR:—As a humble member of the craft in whose behalf THE MIRROR wages war, I wish to join the well-championed through whose voices are raised in hilarious approval. May THE MIRROR live to see the day when play-pirates are but an unholy memory. I have just received the enclosed letter and programme from J. J. Dowling, to whom I have given exclusive rights to *Nobody's Claim*, which in this case appears to have been rechristened *Jessica*. I submit the matter as another item for your "pirate column."

The programme enclosed was from Morosco's Amphitheatre, San Francisco, where Ben and Idaline Cotton were starred in *Nobody's Claim*, under the title of *Jessica*, the Mountain Wife, and with the names of the characters changed. Mr. Dowling says in his letter to Mr. Locke: "I suppose this man Cotton has played the *Claim* in every town in California. It's too bad, as I had expected to go there next year."

The little King Street Theatre, Lancaster, Pa., has been rechristened the "Grand Opera House," and a couple of pirate managers, Hamilton and Meredith, are, or were, in possession. It is nothing unusual for the house to change management; it has been unlucky from its opening. A Miss Adela Carleton, from New York, recently opened a Summer season there, presenting Fogg's *Ferry*. My Partner, Silver King, Hazel Kirke and other pirated plays at panic prices.

The brilliant young actress, Miss Flavia Collie, supported by the popular actor, R. A. Dumary, is presenting M'iss and Hazel Kirke on the New England circuit. This is a ten-twenty crowd, and very poor of its class, even though supporting a "brilliant young actress."

Among local managers, two of the most persistent barbers of play-pirates are Messrs. Duncan and Waller, who conduct, or misconduct, the Opera House at Dubuque, Ia. During the week of July 4 they harbored the "Carl Franklin Refined Comedy Company" in a

repertoire of twenty plays, over half of which were pirated. The "refined company" played to poor business. A correspondent writes: "I attended one performance—although I think the word 'performance' is here misapplied, and it certainly was not an 'entertainment.' The managers of the Dubuque Opera House encourage play-pirates. They are most to blame. I understand that their attractions during the past season have been mostly of the pirate and and panic-price class. Managers Duncan and Waller are responsible men. You will see by the hanger I send that this man Franklin is in the wholesale trade, and has some plays listed that to me are new to piratical repertoires."

A well-known provincial manager writes: "I am glad to see your paper go for the pirates. Just think of a legitimate manager booking Jim the Penman or Held by the Enemy and then waking up to find Jim the Forger or Held by the Foe billed through the city, all at 10-20 30 and played under a shed!"

The following are some of the titles under which pirates sail THE PHOENIX: Risen from the Ashes, Salamander, California Detective, Double Life.

Bertha, the Sewing-Machine Girl, is the property of Milton Nobles, who bought it from Charles Foster several years ago. By courtesy of the present owner, Mr. Foster has "Bowerly rights" in the play, which he has never abused. It is being pirated in the West. Last season it was played by Gardner and Mortimer on rivalry.

The Best Medium.

Not a day passes without voluntary testimonials of the unequalled worth of THE MIRROR as the medium for dramatic advertising reaching us. Of course the best proof of its value in this respect is contained in the advertising columns themselves, which represent not only numerically but peculiarly a far greater patronage than that of any journal in the world devoted to the interests of the stage. At the same time the statements referred to show an amount of appreciation that must be as gratifying to our friends and readers as it is to us. Following are some specimen opinions, casually gleaned.

"I have always found THE MIRROR a most profitable advertising medium," said J. G. Ritchie. "It is the most valuable compendium of theatrical information published."

"From my experience I can say that THE MIRROR is one of the best advertising mediums before the public," said H. S. Taylor, the popular managers' agent. "There is nothing like it to reach the theatrical people of this country."

"I like THE MIRROR as an advertising medium," said Marc Klaw to a reporter, "and I think there can be no doubt of its usefulness, for it is read by everybody at all interested in theatricals. It is one of the papers—if not the paper—in which I advertised most when Effie Ellsler began her career as a star. In other respects—but there, THE MIRROR is a remarkable paper, and I believe it is as much quoted from as any paper in America."

"I am an ardent believer in THE MIRROR," said E. M. Gardiner, manager of Zozo and other attractions. "My first week's advertising in that paper brought me fully 100 letters from managers and people wanting attractions; so you see that I have good reason for my faith. Advertising in it suits me first-rate."

"Advertising in THE MIRROR," said Corydon F. Craig, of the firm of Craig and Hamilton, managers of the new Warder Grand Opera House, Kansas City, "pays me very well indeed. The fact that I put such a big advertisement in the other day is evidence enough that I consider it a good advertising medium. In the first place, I believe in liberal but judicious advertising in all branches of trade. THE MIRROR is the best medium for dramatic advertising. I have been spoken to and complimented on that advertisement by at least fifty persons."

"I class THE MIRROR as one of the best, if not the best, advertising mediums we have," said Charles O. White, manager of White's Grand Opera House, Detroit. "I have invested liberally in it; I have always got full returns, and I am more than satisfied."

"In my opinion THE MIRROR is one of the best mediums," said Jake Rosenthal, manager of Jennie Yeamans, "to catch the eye of theatrical managers. I received no less than 127 letters in reply to one advertisement."

"I consider THE MIRROR the only legitimate dramatic organ," said J. W. McKinney. "And I have always recognized it as such, and have always given it the preference when advertising was to be done, as I believed it to give ample returns for money invested. I also think it gives the best general information on amusement topics."

"THE MIRROR is the only dramatic paper I take," said A. H. Simon, manager of the Temple Opera House, Elizabeth, N. J., to a representative of this journal, "and I know that it gives the best returns for money invested. I advertised in it last Summer, and the answers I received were thrice what I could reasonably have expected."

"THE MIRROR has about swept all competitors from the field," writes Lloyd Brezee, the editor of that lively and successful daily, the Grand Rapids (Mich.) *Telegram Herald*. "No other dramatic paper is ever heard of out West."

"A straw showing the prosperous wind before which THE MIRROR is sailing," said W. F. G. Shanks, the secretary of the National

Press Intelligence Company, "is the demand our company receives for clippings from it. Many of our subscribers specify it by name in their instructions—something out of the common. Our shears use up about twenty-five copies every week, so you may judge that pretty nearly every paragraph and article is sent off somewhere. I have watched THE MIRROR's course closely for seven years past, and I knew that it would eventually sweep away all opposition. Both in the editorial office and the counting-room fair-dealing and ability are predominant. I had occasion recently in my letter to out-of-town papers to allude to THE MIRROR's stalwart honesty and its entire freedom from the corrupt alliance between the editorial and business departments that has corrupted so many papers lately, and converted the reading columns into ill-coined avenues of advertisement."

J. B. Roberts, the well-known teacher of elocution in Philadelphia, writes:

"I do not wish to gush over your paper and say how pleased I am with Nym Crinkle, the Giddy Gusher and the Usher, whose articles I read with interest and profit. Still, I have a specialty, and I feel disappointed when I do not find an article on my favorite theme—Orthoepy. I am a teacher of elocution. I order six copies of your paper weekly, sending one to London, to Toronto, to Wheeling, W. Va., to Atlantic City, and using two myself. On Thursday evening I had a new class of twenty at Germantown. I told them they must take THE MIRROR for its orthoepical teachings. You see I wish to get all the information I can on my hobby, extend your circulation and benefit my pupils. I was surprised on going to the Central News Company here this morning (I wanted to make sure of the paper, so I went a day earlier) to learn that all the MIRRORS were sold, but any of the other papers—your contemporaries—could be had. Mr. O'Brien, the head of the department, said: 'THE MIRRORS went off last evening and today like hot cakes. There isn't one left. I will send for more, but you will have to wait until to-morrow.' I rushed off to a newsstand, and was pleased to find Alfred Ayres' article on Orthoepy. I do not presume to advise, for I think every one knows his own business best, but I dare venture to assert that you could make orthoepy and reading a valuable addition to your paper. Certainly the theatrical profession are sadly in need of such instruction."

Gossip of the Town.



Above is a portrait of Jessie Bartlett-Davis, one of America's leading contraltos, and who has appeared with some of the greatest musical organizations of the country, including the National Opera. On Saturday Miss Davis sails for Europe on a vacation.

W. H. Stedman has been re-engaged for the Rag Baby company.

C. T. Daze, the dramatist, recently became a Benedict at Quincy, Ill.

The Highest Bidder reopens at the Lyceum Theatre about the middle of August.

The cast of *Shadows of a Great City* in London is made up entirely of Americans.

Oscar W. Eagle is spending a few weeks of his Summer vacation in Binghamton, N. Y.

Charles Erin Verner is whiling away the Summer between the city and Long Branch.

Branch O'Brien, past season with Helene Adell, is open for engagement as advance agent.

Forrest Robinson has been engaged as leading man of the Boston Theatre stock company.

Mr. and Mrs. George Richards (Maud Goodwin) have gone to Asbury Park to spend the Summer.

Edward J. Ratcliffe has been engaged for leading business in support of Odell Williams in *The Judge*.

Marie Roe, the well-known prima donna, has been engaged by E. M. Gardiner for the Queen in *Zozo*.

Herr Brockway, W. J. Scanlan's impresario, has just finished the music for Scott and Mills' *Chip of the Old Block*.

Saturday matinees are to be resumed at Wallack's Theatre this week and the Wednesday matinees abolished.

Barney Fagan, the inventive minstrel, has just written five new songs to be sung by Jennie Yeamans in *Our Jennie*.

During the Summer Manager Daniel Frohman will be at the Lyceum Theatre on Mondays, Tuesdays and Fridays only.

Dr. T. S. Robertson and Harrison Grey Fiske are spending a few days at the Masconomo House, Manchester-by-the-Sea.

Kate Purcell, a young society lady, is said to be about to enter the list of feminine stars in a frontier drama written especially for her.

Isaac Bloom sailed for Europe yesterday (Wednesday) on the *Stark*, his agent in search of novelties for stage-wear, etc., for next season.

Brown and Cohen, who have Clio, have rented quarters and set a force of men and women at work on new costumes for the spectacular play.

Because he finds it difficult to get good time in large cities, Charles B. Welles has postponed his contemplated tour with *Across the Continent* for a year.

McNish, Johnson and Slavin's Minstrels open at Columbus, O., early next week. Sweatman, Rice and Fagan's open at Albany next Monday night.

Held by the Enemy is being played in London and on the Pacific Coast, will soon be seen in Australia, and will be revived in spectacular shape in New York August 29.

Miss Sidonie Roman, a European prestidigitatrice, is said to be about to make a professional visit to America. If she is handsome and clever, there is room for her.

Kate Claxton will open her own and the season of the People's Theatre on August 22. Spencer Cone thinks it probable that she may present *The Two Orphans* during the engagement.

Charles T. Vincent's new skit, *A Grass Widow*, was given a first production last week at Attleboro, Mass. It is said to have twiggled the laurel of success. The author is in a fair way to dispose of his other skit, *On the Quiet*.

Lizzie Evans has just been presented with a "banjo," which is a banjo with a big body and a short neck, and designed for easy handling by ladies. Miss Evans' instrument is silver-mounted, and altogether an elegant specimen of workmanship.

M. H. Hudson, manager of the Coates Opera House and Gillis Opera House, Kansas City, was seen by a MIRROR reporter lately. He stated that both houses were being redecorated and refurbished, and that they would open the first week in September.

To-night (Thursday) will be made memorable at the Casino by the 450th performance of *Ermine*. No other opera at that house has run over 150 performances. The management will make the occasion one to be remembered. The souvenir will be a handsome portfolio.

Manager J. O. Millsom, of Nashville, recently went down to see *The Fall of Babylon*. He was so impressed with the sight that he forgot to say anything about the new Theatre Vendome during the whole evening. His fellow-townsmen will be pained to hear of this lapse.

John Hollingshead, the London Gaiety manager, accompanied by Mr. and Mrs. Florence, paid a visit to the Madison Square Theatre Monday night to see *Monsieur*, and later in the evening, in company with Joseph Brooks and Alfred Thompson, strolled up to the Casino. He thought the latter was the prettiest theatre he had ever seen.

John Whiteley, after a brief sojourn in the city, has departed for the West to look after Marie Prescott's interests. He has booked Miss Prescott through the West and South up to the middle of March. The season opens August 15, Fair week, at Sedalia, Mo. For the last two seasons Mr. Whiteley has successfully managed Katie Putnam.

The first production of Helen Mowat's play, *A Woman's Lie*, will take place at Dockstader's next Tuesday evening. Miss Mowat comes of a literary family. Her grandfather, the late Rollo Campbell, was Mayor of Montreal and edited the first paper published there, the *Pilot*. She is a cousin of Oliver Mowat, Premier and Attorney General of the Province of Ontario.

"It is true that W. J. Scanlan owns the play *My Geraldine*, which Mr. Harrison takes out next season after having made some arrangement with the estate of Bartley Campbell," said Gus Pitou to a MIRROR reporter; "but I believe that matters will be satisfactorily arranged. Mr. Scanlan is in town a few days ago, and the prospects are that everything will be amicably settled."

Edwin F. Mayo has gone to his father's country-house, "Crockett Lodge," Canton, Pa., to spend the remainder of the Summer. The young man undertakes another tour of Davy Crockett, opening at Washington on August 22. Thirty-five weeks are booked. Mr. Mayo thinks of doing *The Minute Men* of '76, and is endeavoring to secure the drama from Mr. Herne.

The season of *A Tin Soldier* will open in Flint, Mich., on August 15. The company comprises Eugene Carfield, Thomas Q. Westbrook, Charles Hess, H. F. Blakemore, W. H. Thomas, F. F. Goss, Kate Davis, Isabelle Coe, Emma Haggard, Elvia Crox and Leona Fontainebleau. Frank McKee is manager; James V. Cooke, business manager, and Percy Gaunt, musical director.

The designs for the costumes in Montbars, the romantic five-act drama, adapted from the French, in which Robert B. Mantell appears next season, have been made by Horace Townsend, of the *Tribune*. The scene of the play is laid in France, in the time of Napoleon I. The play will be given its first production in a one-night stand on Sept. 26, and be seen in a large city for the first time at the Grand Opera House, Cincinnati, Oct. 3.

William Delbauer, whose *Human Frog* was a great feature of the T. P. W. Minstrels during the past season, is going to star in a new musical comedy called *Puddle's Pond*. The Pond is taken from "Mother Grimmins' Prophecy." The author is Ed. Marble, a well-known "interlocutor" in minstrelsy. Mr. Delbauer will jump and splash in the Puddle to the risible satisfaction of everybody. F. E. Davis, at 25 East Fourteenth street, reports good success in booking time.

The following people have volunteered to appear in Helen Mowat's new play, *A Living Lie*, at Dockstader's next Tuesday evening: Mr. Chapman, of Wallack's; Ralph Dornan, H. C. Lewis, Charles Foster, H. D. Blakemore, J. H. Slaytor, Florence Stover, Eva McManus, Miss Saverdi, May Roberts, Mrs. F. A. Tannehill and Hal Clarendon. They are now rehearsing and are much pleased with the play. Manager Hill lends scenery from the Union Square Theatre.

For next season Milton Nobles' company will include the following ladies and gentlemen: Dollie Nobles, Lizzie Jeremy, Mary Davenport, Florence Vinton, May Bardell, T. M. Hunter, Henry D. Clifton, Louis F. Howard, J. Duke Murray, Edwin L. Mortimer, Charles Canfield, John H. Ready, W. B. Wright, David D. Purnell and Lon R. Willard. J. Duke Murray remains as general business agent—his sixth year in that capacity. The organization promises to be exceptionally efficient.

T. R. Edwards, representative of Samuel French and Sons, sailed for Europe with his family on Tuesday on the *Alaska*, by special invitation of the firm. He will be absent about five weeks.

Daniel Frohman asserts that within two days after it was positively settled that E. H. Sothman would go "on the road" starring in *The Highest Bidder* he had him booked at all the principal theatres throughout the country up to April 1.

James Quinn, the comedian, has been engaged for Dockstader's Minstrels. Mr. Dockstader paid a flying visit to the city on Monday, and then returned to Sheephead Bay where he is spending the Summer. Mr. Dockstader returns to the city to prepare for the coming season about August 1.

M. Reis, of Wagner and Reis, the Oil circuit managers, left for the Bradford, Pa., headquarters on Tuesday. He has booked a large list of attractions, running from high tragedy to low comedy, and from minstrelsy to vaudeville. The circuit now comprises Elmira, Hornellsville, Olean, N. Y., and Warren, Erie and Newcastle, Pa. The theatre at Erie is to be re-seated and otherwise improved.

The play *Humanity*, now running in San Francisco, is the play *Dollars and Dimes*, produced at the Windsor Theatre, this city, during the past season, with Charles Bowser starred in the role of Captain O'Shaughnessy. In the present production Leslie Allen plays the Captain, while Mr. Bowser is relegated to the low Irish comedy part of O'Rafferty. Melbourne McDowell, Henry Miller and Viola Allen are also in the cast. The play did not meet with success here. The part of the Captain was not suited to Mr. Bowser.

Monsieur is doing an excellent business at the Madison Square Theatre. Regarding the hit which Miss Johnstone Bennett made as Sally, Manager Ed. Price says that so far from Mr. Mansfield's cutting the part down, as narrow-minded people have been alleging he would, he is more than gratified at the young lady's success. She was coached and drilled by Mr. Mansfield, and made just the impression that he hoped for, as he depended upon her and Mr. Parry, in the role of the Englishman, to supply much of the comedy.

The company engaged to support Cora Tanner in *Alone* in London next season comprises Charles G. Craig, William A. Sands, Leonard Grover, Jr., Alfred Fisher, William T. Grover, George H. Coghill, Harry Davies, Ada Durvae, Maggie Holloway, Laura Le Claire, Helen Ten Broeck, Baby Pollock and Annie E. Sutton. Robert Coote, Jr., will be acting manager; John G. Magle, advance agent; Thomas Quinn, head carpenter, and Arthur Quinn, head property man. The party is to travel in a special car. Colonel Sinn is not afraid of the Inter-State bugbear, and he has had all the scenery newly painted.

Fred W. Bert will have something to do with the production of the spectacle *Snowflake* at Niblo's in the Fall. He says there are legal complications growing out of the recent tour of Beatrice Lieb in *Infatuation*. From what can be learned the finances are not balancing properly, and there is a division of opinion as to the responsibility. Mr. Bert says the tour was a success from an artistic point of view, and that many local managers were so well pleased with play and star that they were willing to book return dates at increased terms. It is just justice to Miss Lieb to say that she has nothing to do with the trouble over *Infatuation*.

Dramas Appropriated by Play-Pirates.

(Published for the information of resident managers who desire to avoid infringements.)

After Dark,	My Partner,
Arrah-na Pogue,	Michael Croff,
Bertha, the Sewing-Machine Girl,	Monte Cristo,
Bo,	Mountain King,
Big Bonanza,	Nobody's Claim,
Bound to Succeed,	Only a Woman's Heart,
Boundless,	Only a Farmer's Daughter,
Colonel Sellers,	Our Boarding-House,
Colleen Bawn,	Passion's Slave,
Davy Crockett,	Prisoner for Life,
Divorce,	Queen's Evidence,
Dreadful,	Queen's Evidence,
Danichers,	Roman's Rye,
Emeralds,	Streets of New York,
Fido a,	The Pious,
Fogg's Ferry,	Two Orphans,
Fun on the Bristol,	The Vigilante,
Go,	The Flirt,
Galley Slave,	The Danites,
Hazl Kirke,	The Silver King,
Held by the Enemy,	The Old Homestead,
Hearts of Oak,	The Harker's Daughter,
Joshua's,	The Black Crook,
Jim the Penman,	The Wages of Sin,
Joshua Whitcomb,	The Private Secretary,
Jacqueline,	The Planter's Wife,
Kentuck,	The Pavements of Paris,
Lights of London,	Taken from Life,
Long Strike,	The Gaiety,
Little Detective,	The Taborian,
Lost in London,	The Martyr,
Lynwood,	Under the Galilae,
May B osom,	Uncle Dan's,
Messenger from Jarvis Station,	Van the Virginian,
M'iss,	Woman Against Woman,
	Young Miss Winthrop,
	Zip,

Those possessing information as to the unauthorized production of other copyrighted plays are cordially invited to add to this list, and the same invitation is extended to those who may be able to add to the list below.

SOME NOTORIOUS PLAY-PIRATES.

A. L. Wilber, J. A. Sawtelle, Nelson Compton, John Negroetto, Edwin Stuart, Maude Atkinson, Trelegan and Seward, Felton and Conner, a "Windsor Theatre Company," Bayne-Davis company, T. M. Brown, Tavernier Dramatic company, Estelle Goodrich company, Wilson Day company, Carl Franklin company.

CASINO. Broadway and 30th Street.
Mr. Rudolph Aronson. - - - - - Manager.
Evenings at 8. Saturday Matinee at 2.

50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and \$1 extra. Boxes, \$8, \$10, \$12.

The greatest Comic Opera success ever produced in America.

EKMINIE.

Chorus of 40. Orchestra of 24.
Mr. Jesse Williams, Musical Director.

Seats secured two weeks in advance.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer. - - - - - Sole Manager.

Evenings at 8:30, Saturday Matinee at 2.

Cooled by Iced Air.

MR. RICHARD MANSFIELD,
in his new sketch,
MONSIEUR.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.

Elaborate production of Audran's opera,
INDIANA,
by the

McCAULL OPERA COMIQUE COMPANY.

Admission, 50c. Wednesday matinee at 2.
Next week—THE BEGGAR STUDENT.

A black and white illustration of a person in a boat, possibly a fisherman, with a large, dark, textured shape above them, possibly a large fish or a cave entrance. The person is wearing a hat and a light-colored shirt, and is holding a long, thin object, possibly a fishing rod or a net. The boat is simple and appears to be on water. The large shape above the boat is dark and has a rough, textured appearance, with some lighter areas that might be reflections or openings. The overall style is graphic and somewhat abstract.

When I left

We had a jolly time. Jenny's lover was as much of a boy in heart as our Ben, and after dinner he discovered he could spend the evening with us and would take us to the play. The journey and its excitement had been to

Jenny had a wonderful wardrobe. New York dressmakers can't be a degree behind her.

"Such news, Nelly!" cried mother, meet-

GIDDY GUNNER.

ing with Miss Clanton have been very flattering.

—The famous juggler, Nelsonia, a Fiji prince, will be a feature of Swatnam, Rice and Fagan's Ministry.

visit his New York office, at 767 Broadway, daily to after his bookings.

impersonation, his music being irresistible. Gerlie Kelly, Jennie Smith and Pearl Dudley, as musical director, leads most valuable aid.

Pavilion: Manager Norman opened his season at this popular resort with a grand success, and has received the patronage of his enterprise. Electric is one of the finest. Billy Carter is another strong attraction. Prof. German's dissolving views are unique as well as his grand collection of pictures. The patrons of the Pavilion are outstayed in their praise of the courtesies extended by the management.

The fine schooner-yacht *Behemoth*, with J. B. Mason, Lowell Mason and Paul Arthur on board, has been with us and entertained friends during their stay. Murry and Murphy's fine orchestra furnishes the music at the Pavilion.

Annie Jeffrey, of last season's *Pantasma* co., is passing her vacation at Bay St. Cottage. Charles Bigelow rejoins the Bennett and Moulton Opera co. next season.

The patrons of the Pavilion are outstayed in their praise of the courtesies extended by the management. The Boston Ideals are well represented at Old Orchard as well as Peak's Island.

Lawrence Barrett and a party of friends passed through the city Tuesday en route to the White Mountains.

MASSACHUSETTS.

NEW BEDFORD.

It is with deep regret I have to chronicle the death of a resident of the town of New Bedford, Arthur S. Foster. On Saturday last, with a party of young men, he was cruising in the yacht *Nimbley*, and by some accident fell overboard. Although an expert swimmer, he was unable to keep his head above water, and was not recovered. Mr. Foster's death was a great loss to the town, as he was a well-known and popular citizen.

John S. Moulton, the lessee of the Opera House, was in the city last week. There are to be few changes in the management, and Mrs. Joseph C. Oney will probably be Mr. Moulton's representative when he is called away. She is fully qualified to take charge of all business connected with the house, and is popular with everybody. It is said that Mr. Moulton will change his method of catching water-fair, and will make a mistake if he adopts the measure I have outlined.

The caterer of my esteemed friend, George A. Hough, as a dramatic correspondent was short, if not sweet. He wrote four letters, and the paper gave the ghost, though that George's letters did it does not necessarily follow.

Ex-Manager Bancroft is residing with his family in New Hampshire. The experience with the Athletic Baseball Club was a costly one.

SALEM.

The city was thronged to see Barnum's Circus. The street parade was not as good as in former years. The two performances were well attended. Paul Boston in his great act of catching water-fair in fresh water was very interesting. The performance wound up in a grand finale of fire and smoke, an episode of a time novel, "The Attack on the Deadwood Coach."

LOWELL.

Crowds attended the Barnum show 11: even a heavy rainstorm in the evening did not prevent the tent from being packed. Aside from the varied attractions in the big tent, the manager deserves special notice.

The London Ghost Show is booked for four weeks at the new and is doing a good business. Numerous improvements are being made in Hantington and Music halls. In the former the processional arch has been widened and two boxes added. New chairs will be put in and the scenery freshened up.

SPRINGFIELD.

The Miller-Stowe Circus exhibited 11: to a very large and well-pleased audience. James Robinson, although not at his best, gave a good exhibition. James B. Stone's bull riding also calls for mention. A good old fashioned fair pervades the entire one-ring performance, which is decidedly refreshing in this age of triple-ring shows, double U. T. C. co., and unwieldy spectacles.

The California Minstrels, a temporary organization, made up mainly from Hi Henry's co., opened at the Music Hall for one week. Next: The Home Comedy co. in a rep. tour.

The Opera House is in the hands of the painters and cleaners, who are busy at work preparing for next season, which opens August 17 with the I. F. W. Minstrels.

J. H. Turner, for a long time usher at Gilmore's, is now night clerk at the Hotel Warwick.

Mrs. J. H. Clark, better known to the stage as Lizzie Whitehall, who has been appearing at Providence and elsewhere, she has, I understand, lately won her suit against Hallen and Hart, which has been pending in court for some time.

HOLYOKE.

Miller, Stowe and Fruman's Circus 15: drew large audience, the ticket-wagon being closed both evenings before eight o'clock. They give a meritorious performance, and deserve the large crowds. James Robinson needs no praise from me as forty-three years in the circus business will attest. His riding was refreshing, and he received great applause as did James Stone, the champion hurdle-rider, who is one of the proprietors of the show.

The *Daily Democrat* takes me to task for the manner in which I reported the Barnum Circus-Coaly affair, and its connection with a Holyoke daily; but, advisedly using an "H." I am sorry to hear that the Holyoke daily, a young reporter of that paper, however, I would say, "If the coast is not put on it, but do not think that your organ is meant when a Holyoke daily is referred to." We have another paper here, called *the Echo*, long before the *Democrat* or its reporters were heard of.

Another hurdle-rider made his appearance in Columbus, O., on our National holiday. He is to be named Fourth of July St.

Meas. Miller and Freeman have returned from a visit to friends and relatives in Columbus.

The reception of M. and F.'s Circus for the two days in Springfield were \$3,000; for the two days here about \$400.

Manager Chase may open the Booth-Barrett season in New York City instead of Buffalo; so says the *Telegram* of Sunday.

LYNN.

There is nothing theatrical line to chronicle this week, and Music Hall is closed until the latter part of August.

It is estimated that 20,000 people attended the Barnum show 14: There are many good features connected with the big show, and it is a pity that the show is so short. Jumbo stuff did to Jumbo's anatomy, it reminds one of a picked-up dinner as it is composed of three or four and left over from previous seasons. The ringmaster seems to have lost his old time dignity; the crows have ceased to vocalize, and even the song that sounded for the chariot races had a cracked and "fakery" sound.

The attraction that is drawing most of our people at present, is the p. r. at Point of Pines illustrating the capture of New Orleans. It is a magnificent spectacle, and realistic enough to suit the most fastidious. Manager Thayer spares no pains to make the Point of Pines an attractive place. I understand the pyrotechns goes to Staten Island next month.

The veteran actor, Charles Thorne, is impersonating Ben Butler in the productions, and makes a big hit.

LAWRENCE.

Barnum's Circus 15: Big audience. Some of the features were very fine.

Manager Grant of the Opera House, promises a fine line of attractions for the coming season.

Joie Donahoe, of the Bennett and Moulton Opera co., is at her home in this city.

MICHIGAN.

DETROIT.

Everything is very quiet around the theatres, and probably will remain so until the opening of the season. A rumor of a grand show, which is said to be built in a short time, but it lacks credence. It is to be a sincere hope that such a scheme is not in prospect. Detroit has all the theatres she can support and more. If another show were built, it would be the means of spoiling the city, theatrically speaking.

Detrol will offer their services, and the programme will be a fine one.

The Boston Ideals will be in Detroit early the coming season.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

and Will Royton were missed until noon, when a private car was sent to the theatre, and the two members of the cast were by the side of the lake and waited for them to send them two linen dusters and two pairs of boots; that all they had with them was a poodle-dog and an umbrella. The ladies of the cast, exhibited a little more courage for all they lost their appetites and a little sleep.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

ment. The house was crowded with our best people.

WISCONSIN.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

The season at White's Grand Opera House will be opened August 5 with *Thatcher, Pizarro* and *West's Minstrels*.

novel, by George L. Walker, entitled *Wanda*. The piece is beautifully mounted, the scenery and furniture leaving nothing to be desired; but the story, as it is told, is a case with most adaptations, gains nothing by being "staged." As Vania Karen, under the assumed name of Margueta de Sabran, Signor Majoroni has been chosen for the part of the hero, depicting the broad chested, hearty wife and mother, again gives proof that she holds a foremost place in the great branch of her profession. Lucia Harwood, as the Countess Olga, well deserved the reputation she has won for her artistic reading of the part. The Co-sician Brothers, I understand, in a. a. a. "I will be noted in my next.

The Alexandra (new theatre) has, with one exception, been making but poor headway since its opening. It has held its own, and several have tried their hands at management even in this brief space of time. The exception I speak of was thirteen weeks of Italian opera by which the manager cleared £5,000. Not a bad profit when the heavy expenses are taken into consideration. Here is a chance for some American speculator to open up a little. El Dorado. The theatre is situated only a block from Bourke street; has a seating capacity of 2,500, and in the hands of a man with money and vim, would, I believe, at popular prices take as much money as any house in the city. A Tony Pastor would make a fortune.

Frank Clark's Silk Stockings, at the Victoria Hall, continue the even tenor of their way, and, like the last, bid to go on for ever. Opening in 1886 for a short season, their success was such that they are now in the fifth thirty week without a stop or any sign of a falling off in the night receipts. Frank will shortly go to America in quest of fresh talent, and I should recommend the managers to visit his country and have the opportunity to do so to sail under his flag, as the stock is good and the shares selling rapidly.

Hudson's, Surfers' Party, at the St. George's Hall, and Cottier's Varieties, at the Victoria Hall, are the two theatres (now Cottier's) complete the list of places open this month in Melbourne for the amusement of the public.

On Saturday evening last Amy Sharvin, the Australian prima donna, just returned from Europe and America gave her first concert in the Town Hall, under the patronage of the U. V. orator and Lady Lamb. The concert was a great success, and her voice, a fair songstress was sorely missed after her last performance at the Melbourne Liedertafel.

I have just heard that Carrie Swain is coming back to Melbourne shortly. "She will appear at the Alexandra." Walter Swain leaves by this mail for New York via San Francisco.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth Avenue, corner of Twenty-first Street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . . EDITOR

SUBSCRIPTION.—One year, \$4; Six months, \$2. Advertisements twenty cents per line, per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Boulevard des Capucines, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 50, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wien 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.

Make all cheques and money orders payable to THE NEW YORK MIRROR.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, . . . JULY 23 1887.

MIRROR LETTER-LIST.

Allen, Frank
Alton, W. L.
Alton, John H.
Alton, C. T.
Andrews, Charles L.
Anderson, M. H.
Arthur, Joseph
Barnes, Kate
Barnes, Sadie
Beets, Newton
Bertine, Jennie
Baker, Sarah
Brooker, Frank
Brennan, W. R.
Bell, Ralph
Boston Ideal (Mgr.)
Bismuth, George A.
Byron, Fred
Burdley, Florence
Burt, Laura
Burdley, Will
Carlton, William T.
Carter, M. B.
Carter, James L.
Carlton, Minnie
Cauldwell, Charles W.
Clement, John
Cortis, Sheridan
Crawford, Lotta
De Wang, John G.
Dillon, Leonard
DeWitt, H. S.
Davis, Charles L.
Dunne, John
Downing, Joseph
Dorr, William
Downing, Robert
Ewold, R. Jay
Eyre, Sophie
Garnett, J. E.
Farrar, Arthur
Ferre, Owen
Foster, F. J.
Floyd, Geo.
Foster, (Mgr.)
Fain, Charles
Favor (Box of Cash Mgr.)
Fink, Robert
Forsyth, Kate
Foster, R. M.
Fink, Marion
Feller, Melville
Gordon, Amy
Granville, Homer
Gervais, Ed.
Gordon, M. C.
Goss, John
Goldthwaite, Don
Graham, R. E.
Hepi, Cedric
Henderson, M.
Hall, T. E.
Hanson, William
Hoyt, C. E.
Harwood, Henry
Hove, J. A.
Hendings, W. J.
Harrison, George
Hine, Harry
Harrison, Duncan
Hunt, Julia
Howard, May
Hallen, Fred
Holmes, Thomas
Hart, Tony (Mgr.)
Hawley, G.
Hill, Barton
Jack, John
Jarvis, Veronica
James, Louis
Jefferson, Joseph (Mgr.)
Jennings, M. W.
James, Howard
Kidd, E. K.
Kendall, Kate
Kimball, Jennie
Knight, O. S.
Kenna, T. W.
Lacelle, W. D.
Ladlow, C. A.
Loomis, Eliza
Lyons, James
Lacy, Harry
Lacy, John
Langtry, Mrs.
Leland, Matt.
Lew, Lillian (Mgr.)
Learick, George
Levick, Gustavus
Lowenthal, Max
Mortimer, Chas.
Massachusetts and Daniel
McDowell, Eugene
McCloy, Fred
Merrill, F. E.
Miller, Anna
Marine, Lila
McCluskey, Geo.
Morra, James
Markey, Joseph
Markey, Fred
Marshall Dram. Co. (Mgr.)
Mestayer, Will
McIntyre and Heath
Markey, Harry
Monroe, G. W.
Mayo, Edwin
Mack, J. H.
Nichols, Frank
Mayers, Jose
Manley, F. L.
Mackay, Steele
Mink, G. C.
McGrath
Moran, Fannie
Nichols, Hamilton
Seison, Frank D.
O'Neil, James
Power, W. H.
Post, Emily
Peters, Kate
Parr, R.
Pomeroy, Lyrona
Parr, C. H.
Rieter, Francis E.
Robinson and Crane
Kedmond, Frank (Mgr.)
Kelly, Pat
Richmond, Ada
Rehan, Arthur
Kearney, Pat
Rosen, Solad
Kankia, McKee
Sydney, Geo. S.
Spencer, George
Stearns, W. J.
Stuart, A. H.
Sprague, D.
Scammon, A. Q.
Stearns, E. A.
Stearns, F. W.
T. F. W. Minstrels
Taschich, Frank
Taylor, H. P.
Thorne, Edwin
Underwood, A. R.
Van Dusen, David
Vance, Miss
Varnes, Edwin
Weston, L. W.
Webster, I. H.
Ward, Eleanor
Weldon, J. H.
Whelan, M. M.
Ward, W. R.
Wilson and Kankia, (Mgr.)
Wells, Frank M.
Woodhill, H. S.
Williams, Gus
Wiggins, Judge
Whitely, John
Witton, Miss
Wright, G. A. (tel. a.)
Walton, May
Ward, Fred
Waterman, Ida
Waller, Emma
Wholer, W. O.
Zimmerman, E. E.

The effect of the series of articles headed "Orthoepy," written for this journal by an expert orthoepist, has been remarkably beneficial. The plan of systematically taking actors to task for their mispronunciations and correcting them in accordance with accepted authorities has had the effect of improving stage pronunciation generally. The criticisms, written in no captious spirit, but with the view to drawing attention to an important though sadly neglected subject, have aroused discussion, and begot extra carefulness, not only among those actors particularly criticised, but also among all thoughtful actors that are desirous of meeting the requirements of their most difficult art and attaining to proficiency in its practice.

Some estimate of the good accomplished can be formed from testimony furnished by the author of the "Orthoepy" articles himself. "I find it difficult now," he informs us, "to obtain material for my contributions. The improvement in pronunciation on the stage during the past six months has been distinctly marked. Where mistakes were plentiful not very long ago, they are now exceptional."

THE MIRROR is happy to have been the medium of producing this eminently satisfactory state of things, by which player and playgoer alike profit.

A Glance at the New Season.

There will be several novel combinations and complications discernible on the theatrical chess-board at the beginning of next season, and the familiar yet infinitely changeable game will introduce new players and new moves. Of dramatic matters it is emphatically true that the unexpected is the most certain—that very fact lends them interest and gives them cheerful activity.

A good deal of curiosity exists as to the outcome of Mr. Abbey's deal at Wallack's. This manager has had valuable experience in catering to the New York public. His management of the Park at Broadway and Twenty-second street was characterized by liberality and enterprise if not by financial profit. From the list of names comprising the new stock company at Wallack's it is evident that a strong effort has been made to gather together a rarely efficient organization. But Mr. Abbey's tact and diplomacy will probably be exercised to the uttermost in preserving harmony in the ranks of a company that contains a number of presumably conflicting elements. Much depends, of course, upon the plays to be produced. The manager has secured several that are said to give rich promise, and they are sufficiently diversified in scope to test the elastic resources of his large company. There is a good prospect that the traditional glories of this establishment will be revived by a brilliant series of representations under the new and lavish regime. Our fear is that the manager, plunging recklessly into expense, will find the margin for gain infinitesimal. Wallack's Theatre, under less costly conditions, has hitherto proved a financial quicksand. Mr. Abbey, it must nevertheless be assumed, knows his own business best, and in any case playgoers will not suffer by what may be called his extravagant methods.

Another new move that will be observed closely is Mr. Daniel Frohman's trial of a stock company at the Lyceum. This conservative manager has conducted his preparations quietly and unostentatiously, but they have thus far been marked by sagacity and sound judgment. The artistic quality of his engagements seems to assure an acting corps of ample power. Everybody connected with this new enterprise appears thoroughly to appreciate its difficulties, and a commendable earnestness of purpose permeates the general spirit of the undertaking.

The Broadway Theatre, now building, is a dark horse in the theatrical race. Its sponsors are men of wealth and tried experience, and they are confident both of the need of a theatre in the immediate vicinity of its vast residential quarter and of the safety of the policy they will follow. The exceeding popularity of the near-by Casino is an argument in favor of the choice of location, while the success heretofore of domestic pieces and melodrama, chiefly of English extraction, furnishes ground for the belief that a large portion of the public will support a place devoted to them exclusively.

The Madison Square has forged to the front rank of metropolitan stock theatres under Mr. Palmer's capable control. It will probably be pressed hard next season by the other kindred establishments; but, as if anticipating this rivalry, the manager has mapped out his plans accordingly. As usual, the stars and combinations will

shoot in and out, rotating in some cases among the houses given over to their uses. There will be some notable engagements and productions at the Fifth Avenue, Union Square, Niblo's and Star, while the usual array of attractions will be presented at the popular East and West side places of amusement, including the Grand Opera House, People's, Windsor and Third Avenue. So many people are deeply interested in one way or another at the Bijou that the position that abiding-place of burlesque will occupy in the Fall and Winter campaign is somewhat difficult to prophesy now. We trust that the good old saying about too many cooks, etc., will not receive a hapless demonstration in the next season of the Bijou's wonderfully chequered career.

Wedded melody and mirth will continue to resound amid the Moorsque arches of the Casino, where a new operette has become an event of exceptional rarity; and there will probably be the lively echoes of tuneful numbers at the Standard. The Germans will hold weird harmonic carnival at the grim Metropolitan, while the old Academy, deserted by Euterpe, will be consecrated to the joint service of Melpomene and Thalia.

It bids fair to be a busy, bustling, brilliant season, and THE MIRROR's polished, unerring surface will, doubtless, reflect many surprising things in the interval between the beginning and the end thereof.

Yankee, You Know.

Strange are the freaks of fashion, and strange, indeed, is that particular freak which has led the princes and princesses, the lords and ladies, the whole glittering cavalcade of London's *beau monde* to the feet of our distinguished frontier citizen, Buffalo Bill.

Courted by Royalty, petted by high-born dames and blue-blooded notabilities generally, dined by peers and admitted to intimate association with famous statesmen—what a magical change for our distinguished scout from the old days on the plains!

Our swells have been furnished a target for the shafts of the satirical by their slavish adulation and mimicry of everything English. Anglomania has justly been a source of ridicule. But now it appears that our English cousins have caught a similar craze for things American.

The fad for our long-haired hero of the savage trail is a hopeful indication that English society is not so enervated and emasculated as certain notorious developments of comparatively recent date had given us to believe. Buffalo Bill is a typical specimen of American manhood in the rough. His popularity is very certain to inject into the anemic blood of Britain's aristocratic circle the vital elements of vigor, courage and the chivalry which exists in a brave heart, and which heredity has not widely communicated to the present highborn generation across the sea.

The Safety of Our Theatres.

The storage warehouse fire that threatened for a time to destroy the Casino last Saturday, was the means of demonstrating the marvellous efficiency of our fire service and the vigilance and discipline maintained among the employees of a well-regulated metropolitan theatre. Actually before the engines arrived at the scene of the conflagration the Casino hands had opened the doors, lighted the passageways of the house, and were ready to pilot the firemen to the roof of the building and render assistance should it be required.

Although the insurance companies consider theatres extra hazardous, and the public to a great extent share in that view, the facts do not bear it out. There is no class of building so thoroughly patrolled, so carefully guarded and so well protected against fire as our places of amusement. This watchful guardianship is unremitting, and it should give a more comfortable sense of security than actually exists among playgoers.

That nameless fear of fire that is so apt to develop into a brutish panic on slight occasion, has undoubtedly been stimulated by the newspapers and the politicians. Periodically the press takes up the subject and does its utmost to scarify the people. The Building and Fire Departments seem never so delighted as when the possibility of harassing managers arises. The public eye is fastened on the theatres, and there is more political capital to be made by stirring them up than in other directions. We do not often hear of churches, halls and meeting-places receiving departmental attentions, and yet we venture to say without fear of contradiction that the assemblages in edifices of

this sort are far less safe than in the theatres, where every known precaution against fire is provided.

In spite of the absurdity of some of the municipal regulations respecting the theatres, our managers to a man cheerfully obey them. There is no safeguard, however far-fetched, that they do not promptly and uncomplainingly adopt. New Yorkers can feel that their amusement resorts are zealously and vigilantly protected, and that the chances of conflagration are comparatively small. So far as actual danger from fire is concerned, the spectator can be certain that he is less exposed to it in a theatre than he would be in a crowded hotel, a sky-scraping apartment-house or an unguarded church. It is not the fiery element that should excite the auditor's apprehensions, but the stupid, insane terror that on the least provocation will take possession of a miscellaneous assemblage and transform the men and women composing it into so many wild animals.

"The Times" and Mr. Boucicault.

With no reason—that appears on the surface—for so doing, the usually conservative and respectable *Times* on Sunday last printed an abusive article under the caption, "Poor Old Boucicault," which, on account of its vicious animus and caustic style has attracted some attention.

In a bitter column-and-three-quarters the writer arraigns Mr. Boucicault's career, from his early youth to the present time. The ground is taken that the veteran actor-dramatist's reputation is founded on fraud and plagiarism (an assumption that has been popular among his many enemies for a long time), and citations are made from the familiar list of sources from which he has drawn his best material in support of the charge. In other words, the article is simply a maliciously worded and presented compilation of what has periodically appeared in print the past score of years.

The *Times*, however, does not content itself with warming over this stale dish. It excoriates Mr. Boucicault for his marital exploits and his readiness to cast off his children stained with the mark of illegitimacy.

Did Mr. Boucicault desire to add more testimony to his article on "The Decline of the Press," this article in the *Times* would furnish it. We do not come forward as the defender of his personal conduct or his personal relations; but we do assert most emphatically that no newspaper has the right to assail the artistic work of a member of the profession with weapons made out of real or alleged happenings in his domestic life. In Mr. Boucicault's case it is as the actor and the dramatist that the *Times* or any other journal is entitled to sit in judgment; it is the province of the courts solely to deal with his personal shortcomings.

If Mr. Boucicault outrages society, social ostracism will be the just penalty. Unquestionably, the allegations that were recently given wide circulation have seriously impaired his public popularity. But what, pray, has this to do with a fair and impartial estimate of the man's *status* in connection with the drama and the theatre? Will the daily press never learn its legitimate functions? Will the critics ever realize that the field for the discussion of the actor begins with the lifting of the curtain and ends at its fall?

We were personally told not so very long ago by the controlling spirit of the *Times* that that paper took our view of this question and fully recognized and protected public men's inalienable rights as private citizens. "No personality and no echo of scandal," said this gentleman "can reach our readers except through the medium of our court reporters in the ordinary business of presenting the news of the day." When a scandalous occurrence leads to the courts it becomes a matter of public record, and we will report it in brief form without sensational trimmings." It occurs to us, in view of the "Poor Old Boucicault" article, that the *Times* has only recently changed its ideas in this direction.

Personal.

FORSYTH.—Kate Forsyth is going to Long Branch for a few weeks.

COWLES.—Ruth Cowles is going to the White Mountains next week.

BIGLOW.—Sadie Bigelow has returned to the city from Greenwood Lake.

HANCHETT.—David Hanchett is spending the Summer with his daughter Julia in Toronto.

DAVENPORT.—Fanny Davenport is going to Marblehead, Mass., for a breath of sea-air next month.

BERNARD.—Fannie G. Bernard is spending the Summer with her mother and sisters in Kansas City.

MARSHALL.—John Marshall has just been engaged to play Fabian, the leading role in Clio.

BAKER.—Uncle Ben Baker went to Long Branch yesterday to spend a few days with William Henderson.

LIPMAN.—A. L. Lipman has declined an offer to support Boucicault and engaged to play leading business in Arthur Rehan's company.

AIKEN.—Frank E. Aiken is in England. He has a half-interest in a patent medicine scheme, and hopes to permanently retire from the stage.

WINDSOR.—Helen Windsor, formerly with Robert Mantell's Tangled Lives company, has been engaged by W. J. Florence for leading business.

VANDENHOFF.—Kate Vandenhoff has been secured for the Storm Beaten company, which goes out next season under Charles L. Howard's management.

MADDERN.—Minnie Maddern is studying the leading role in her new play. She begins her season in September and plays several weeks in New York and its vicinity.

HOLMES.—Mr. and Mrs. Raymond Holmes are summing at Pleasure Bay, near Long Branch. Mrs. Holmes (Sydney Cowell) has been quite ill during the past fortnight.

BONNER.—Marjorie Bonner has been engaged as leading support to Joseph Haworth on his starting tour next season. She will make a pretty Ophelia to his Hamlet.

FOSTER.—Mrs. Augusta Foster is attending the meeting of the Concord School of Philosophy at Concord, Mass., after paying a pleasant visit to Mr. and Mrs. W. H. Crane, at "Crane's Crib," Cohasset.

FOSTER.—Mrs. Augusta Foster has been engaged for leading heavies by Fred. Ward. The actor is as much to be complimented on this as the actress. Mrs. Foster stands easily at the head of her line of business.

HARRIGAN.—Edward Harrigan has delighted the San Franciscans with his comedies of New York life among the lowly. On the opening night at the Bush Street Theatre last week the author-actor was recalled many times.

BURT.—Laura Burt was yachting with some friends in the harbor when the big squall did so much damage on Sunday. The craft was driven ashore at Bay Ridge. Miss Burt has gone to Orange Mountain to rehearse with William Hanlon the part of the Queen in Fantasma.

WHEELER.—Mr. and Mrs. W. O. Wheeler and their daughter Fay, of the Dan'l Sully company, were guests of the officers on board the British man of war, *The Triumph*, in Esquimaux Harbor, near Victoria, B. C., on Sunday, July 10.

HANLEY.—Smiling Mart Hanley's appearance in San Francisco has resulted in a lame arm, brought about by a terrible ordeal of hand-shaking. He has a host of friends in "Frisco, and for a week he held levees at the portals of the Bush Street Theatre.

VOKES.—Rosina Vokes returned lately from Lake Hopatcong, N. J., where she has been spending about a month with Lotta. She will sail for Europe on the *Adriatic* on August 3, remaining in England only about a fortnight, or just long enough to close up some business matters.

WEATHERSBY.—Jennie Weathersby was averse to going on the road because she did not wish to leave her mother alone in New York. Rudolph Aronson has overcome this obstacle, however, by putting her sister Harriet in the Casino chorus that she may reside here and engage Jennie for his travelling company.

LEWIS.—A portrait of Lillian Lewis appears on the first page of THE MIRROR this week. Miss Lewis is young and talented, and an enthusiastic worker in her profession. She is a great favorite with the press throughout the country, and her genius is often compared to that of Clara Morris, although she is but half the age of the latter. A strong company has been engaged to support Miss Lewis in a select repertoire.

BLYTHER.—Helen Blythe is delighted with the prospect of her coming tour in her new play, and believes that more success is in store for her than in her triumphs with the Daly company some seasons ago. Miss Blythe makes a departure in having no villain in her play. She was the original Nellie Denver in the Silver King in the South. Some managers insist on her presenting Article 47 on the coming tour. Miss Blythe has completely recovered her health after a serious illness.

Another Buffalo Theatre.

F. X. Lambrecht, business manager of the new Grand Central Theatre, Buffalo, has been in the city for the past fortnight. Speaking of the new house, he said to a MIRROR man:

"The new Grand Central Theatre is just about completed. It will be opened on August 20, under the management of H. Healy, as a combination theatre, with prices ranging from ten to fifty cents. The entrance to the theatre is modelled after the Academy of Music in Buffalo, and is seventy-five feet deep. The exterior is of brick, with stone finish, while the ceilings are of mahogany, cherry and walnut.

"The house has a central location, being situated on Michigan and Seneca streets, two blocks from the Post Office. It has a seating capacity of 2,000 on two floors—parquet and balcony. The proscenium is 38 by 40 feet. There are six exits on the ground floor. The building is fire-proof throughout. Time has been booked up to Jan. 21, and the Leonso Brothers will be the opening attraction."

* * * The New York Mirror has the Largest Dramatic Circulation in America.

The Mirror at Summer Resorts.

Readers of THE MIRROR who are going out of town for the Summer can have the paper sent to them, on the following terms, by forwarding their address and the amount to this office:

50 cents for four weeks.
\$1.00 for ten weeks.
\$1.25 for thirteen weeks.
Free of postage.

TO NEWSDEALERS AND OTHERS.

Should there be any difficulty in obtaining THE MIRROR at any of the Summer resorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.

A Good Work.

The London Stage, a dramatic journal of serious purpose and estimable character, contains the following paragraph in the latest number received:

A writer in The New York Mirror has week after week been pointing out to American actors faults in pronunciation. It would be good if some one over here were to undertake the same kind work for certain of our London actors.

To judge from the glaring mistakes of which some of our trans-Atlantic professional visitors are guilty on arrival, we can heartily endorse the suggestion of our esteemed contemporary. At the same time there is satisfaction in the reflection that these sojourners on their return home with an improved pronunciation will be equipped for effective missionary work among their more or less benighted brethren, thanks to THE MIRROR's orthoepical teachings.

The Usher.



In Ushering
Mind him who came! The ladies call him, sweet,
—Love's Labor's Lost.

If the Kiralfys want a new and alluring spectacular piece let them make haste to secure a dramatization of "Allan Quatermain," Haggard's latest story of African adventure. For romantic interest the book discounts the most picturesque of Verne's tales, while the opportunity for opulence in the spectacular line is well-nigh unlimited. The plot is rich in thrilling incident and dramatic situation. If the yarn is skillfully converted to stage purposes I unhesitatingly predict for it a rival career to Around the World.

Two weeks after this journal had published a paragraph to the effect that Mrs. Scott Siddons had contracted for one-hundred readings in this country next season, the *World* prints a London cable despatch setting forth precisely the same information. Different papers have different ideas on the subject of "news."

There hangs in my office a playbill, yellowed by time, that was carried from Ford's Theatre, Washington, by a spectator on the fateful 14th of April, 1865. I looked over the cast the other day, when the announcement of "Daddy" Spear's death at the Forrest Home arrived, and noted that his departure leaves but three survivors of the eighteen people who played in Our American Cousin on the occasion of Lincoln's assassination. They are Harry Hawk, the comedian of Fanny Davenport's company; kindly John Matthews, and W. J. Ferguson, the well-known character actor.

Robert Fraser is a defender of horseplay. He says it has lately been of great financial advantage to managers—more so in many cases than literary work—if a high order. "If the public demand such a style of comedy," adds Fraser, "it doesn't become any author—not even Howard P. Taylor—to reflect upon it." Mr. Fraser uses the old box-office argument, which is good enough in its way, but which doesn't hold water when applied to a genuine test. It may pay a manager to have his actors slide down sluices, pelt each other with bricks, fall through ceilings and stand on their heads, because a certain class of theatre-goers consider such exhibitions the quintessence of fun. But it scarcely need be said that horseplay comedy (so-called) has a tendency to demoralize actors and spectators, destroying the dignity of the stage, violating the sanctity of pure art and feeding a vulgar and brutal appetite. There are many queer ways that men can make money; but some men turn resolutely from them because the certainty of profit is not the slightest justification for their use, and because something better than greed animates their pursuit of wealth and shapes their course for achieving it.

J. H. Ryley has been quietly buying up desirable property in the neighborhood of New Rochelle until his possessions have reached the taxable value of \$40,000. His recent successful fight to secure Hudson Park for his townsmen will be remembered. The opponent in this ruction was the millionaire banker, Adrian Iselin. So angered was he by his defeat that he closed up the gymnasium he had not long before given with great flourish to the New Rochelle folks, and declined election to the Board of Officers of the local yacht club because Ryley was in it. Not long ago Ryley bought some building lots at a bargain from Iselin's agent. When the banker learned the name of the purchaser he tore his hair and ordered the agent to increase the price of the others at once. He wouldn't knowingly have sold a foot of his ground to the plucky actor at any price.

Word reaches us, by the way, that Ryley and his sprightly wife, Madeleine Lucette, reached England safely, although J. H. had been ill a part of the way over. They will return some time next month.

Recently pretty nearly all of my valued contributors have had a go at Minnie Maddern. The Gusher says that her gait is awkward and her voice peculiar. Nvm Crinkle preaches a sermon on her freckles. Alfred Ayres thinks that her pronunciation is not so bad as it was a couple of years ago. Now, in common with many thousands of this young actress' humble admirers, I must take issue with these estimable writers. Last week I paid her a visit at her pretty Larchmont home expressly to verify my doubts as to her assertions. She wore a gown of lace and lawn and a pale-blue Tam O'Shanter sat coquettishly on her head. (Is Crinkle color-blind, by the by? He evidently

hasn't learned the difference between red and gold.) We walked to the water-side and I observed that she moved with the springy, elastic step of freedom and youth. We stood in the bright sunshine looking at the yachts skimming the blue Sound, and I am prepared to swear that a microscopic examination wouldn't reveal the sign of a freckle on her fair face. As for her voice, that is not open to argument, because multitudes can testify to its sweetness and charm. The critic or the cynic that can find fault with her voice after listening to her singing in Caprice ought to be sentenced to ten years in a boiler-shop. I don't suppose that the actress spends sleepless nights grappling with the nuances of orthoepy, but I'll wager a dictionary that there isn't one man in a thousand that would prefer the scrupulously pure vowel-sounds of the renowned and doughty Alfred to the musical utterance of the gentle and gifted Minnie Maddern. Now, is there?

The Mohican Club will go down to the sea on Sunday week. The tribe is to wash off its war-paint and smoke the calumet of peace at Long Beach. A High Jinks will be solemnized in the evening. Dr. Richmond presiding. The Doctor, who is a renowned prestidigitateur, is making great preparations for the occasion. It is intimated that he will perform the astonishing feat of swallowing his well known whiskers and immediately replacing them, without the aid of a confederate and in full view of the assembled multitude. The Doctor, sparing neither trouble nor expense, has furthermore engaged a good, respectable sea-serpent of mature years to look in on the Mohicans while they are at work on the walnuts and the wine.

The scheme of a theatrical fire insurance company composed of managers throughout the country, which Dion Boucicault proposed several years ago, was an immensely desirable thing theoretically, although the details were visionary and impracticable. If some feasible plan by which managers could co-operate to insure their houses at a moderate premium were devised and adopted there would be an enormous saving where there is now a great, yet unavoidable, outgo. The amount of money annually paid for insurance on theatrical property in the United States is startling. Take for example the Casino in this city. Mr. Aronson carries an insurance on the building and its contents of \$250,000 per annum. Theatres being rated by the companies as extra hazardous risks, the Casino pays 4 1/2 per cent. The total cost every year is therefore about \$12,000, or more money actually than the ground rent of the concern. With a practical scheme of theatrical insurance by a company owned and controlled by the managers themselves, the cost to each would be materially lessened, if not altogether dispensed with through dividends. The chief obstacles to the scheme are the enormous cash capital required and the probable difficulty at the beginning of bringing a sufficient number of people in to carry it through.

Joseph Haworth, though still confined to his bed, is convalescent and expects to get out in a week or so. He writes me from his home in Cleveland a vivid description of his recent experience with the surgeons. It seems that they found Joseph's consciousness difficult to suppress in order to do their work. "They first gave me a pound of ether," says the truthful young man, "but a trifling like that couldn't knock me out. Then they used several quarts of chloroform, and I finally gave in. There were four surgeons on hand, and each had employed a trainer for a month to get in trim for the job. They yanked me all over the place, carved me with knives, forks, axes and tomahawks, burned large holes in me with acids and then threw what was left of me aside to recover. I had a great time, and if anybody is troubled with insomnia, wants to dispense with Indian clubs and rowing machines, let him hire a few healthy medicine men, invest in a wholesale purchase of anaesthetics, and submit to an operation. After that he'll rest contented for several weeks without the least desire to get up."

Uncle Ben Baker and I bought some reels and lines and went a-fishing the other day along the shady banks of a pretty stream in Westchester. We sought the most promising pools and diligently and dutifully dropped our persuasive hooks into their cool depths, but the coy denizens of the brook turned up their noses at our well-meant efforts, and with the exception of a three-inch perch that made a mistake and was hauled in in immense style by Uncle Ben, and a marauding pickerel that had the bad manners to steal my bait, the day passed without piscatorial incident. Perhaps, as Uncle Ben put it, "our terms were not big enough." At all events, the dear old man and I had a famous time of it clambering over rocks and through jungles of briar, preyed on by black-flies and sweet-singing mosquitoes, and wondering how a raft of people could abide the hot town with so many pastoral delights in easy reach. But when at midday we spread our tempting lunch on a mossy boulder under the spreading branches of a mighty oak, a cool breeze fanning us, the stream noisily tumbling in foamy sport down some rocky steps at our feet, the perfume of new-mown hay heavily freighting the air, the chirrup of birds and the drowsy hum of insects beguiling our ears, then we indeed felt that

our lot was enviable. And after Uncle Ben had fallen to with a great appetite and slaked his thirst with the Poulet-Cane that I had refrigerated by sinking the bottle in the brook where it was deep and a leafy roof kept off the rays of the midsummer sun, he started out upon a retrospective journey, and from the treasures of his vast experience regaled me with pointed and pithy recollections of once-famous stage people, odd adventures in the Argonaut days in California, quaint and racy anecdotes of Booth's youth, Matilda Heron, Ed. Eddy, Laura Keane, John Brougham, old Mitchell, Christy, the minstrel, and a score of others. We sat there, all forgetful of the elusive finny creatures whose capture we had meditated, far into the afternoon, until the shadows began to fall about and it was time to return home. I wish that my readers had been included in rare old Uncle Ben's audience.

A Long Island lady asks me for information respecting young Alexander Salvini's age and birthplace. She says that she is prompted to inquire "neither by curiosity nor impertinence." Considering this frank avowal, my friend Salvini will perhaps send along the points desired.

Now do rehearsals begin, and everywhere that a stage, a hall, or a room is available, it is utilized by the busy people who are preparing to divert the seekers of amusement next season. Probably the most novel arrangement for rehearsing is that adopted by Milton Nobles. His company are called for August 1. Within rifle-shot of Mr. Nobles' cottage is Roton Point, a famous picnic ground. He has secured the large dancing pavilion directly on the water at the Point, and here the rehearsals will be conducted. The land side will be closed in, ensuring entire privacy, except from such as choose to lay off in boats to get a peep from the Sound side. Rehearsals will begin at nine in the morning and stop at half-past twelve, thus permitting the company to devote the afternoons to boating, fishing, or whatever pleases them best.

Here is a bit of gossip that may only be whispered, since nothing very definite has grown out of it yet. The other day Lillian Russell (who has had a business quarrel with Manager J. C. Duff) sent word to Director Aronson of the Casino that she had not yet engaged for next season. There was so much in this hint that Director Aronson immediately sent Miss Russell a box for Erminie. The prima donna came, and, quite accidentally of course, a business conference followed. The manager intimated that he would like to secure the actress for the road company; she demurred on the ground that she didn't wish to leave her home in New York. However, it was intimated that negotiations would probably not cease at this point, as Miss Russell is disposed to pliancy, and Mr. Aronson, believing rightly that she would be a capital acquisition to the Casino forces, wants her badly. I shouldn't be surprised if all little points of difference should be reconciled and Miss Russell's engagement announced in a few days. Of course nothing will be done to affect the position of Pauline Hall, who is a popular fixture.

Rumors are just now as thick as mosquitoes at the Branch. Here is a new one that reaches me direct from headquarters, and for which I can vouch: Captain Billy Conner has never been so happy in his big hotel as he was in theatrical management. He seriously thinks of leaving the St. James in good hands and taking the active management of that other popular Billy, surnamed Florence. The two are fast friends, and the association is consequently prospectively alluring to both.

Tragedy shook hands with Comedy last Saturday out on Long Island Sound, and old Neptune affectionately kissed the laurels on the brows of both. Francis Wilson was invited on a yachting excursion from Greenwich, Ct., by banker E. C. Benedict, who is being visited by Edwin Booth. The tragedian, who usually avoids "shop," talked a good deal of it to Wilson, and in the course of the conversation reiterated, so the latter tells me, his intention to bequeath his large and valuable library to the dramatic profession.

Mrs. Booth's Pastoral Performance.

The open-air performances of the English society amateurs are of such comparatively recent occurrence that our readers will readily recall them. Lady Campbell and her friends quite successfully performed the sylvan plays of As You Like It and The Gentle Shepherd on an ancestral estate with greenward for the stage and a bosky grove as the scenic background. The effect was very charming, and the representations attracted widespread interest on account of their novelty.

The amateur Pastoral Players of Merrie England are not to monopolize *ad fresco* theatricals, however. A performance, with a notable professional cast, is shortly to be given for the benefit of the Actors' Fund at Manchester-by-the-Sea. The brilliant idea of this outdoor entertainment originated with Agnes Booth, to whose charitable nature and energetic artistic efforts its undoubted success will be owing. The management has been undertaken by A. M. Palmer, and the rehearsals will be directed by a gentleman eminently qualified for that

work—William Seymour, of the Boston Museum.

As You Like It has been selected as the play, offering, as it does, special advantages for open-air performance and permitting the concentration of a large number of distinguished players in the cast. The ladies and gentlemen that have been approached by Mrs. Booth have most enthusiastically consented to give their assistance. Rose Coghlan has telegraphed that she will play Rosalind with pleasure. Osmond Tearle will be the Orlando. Louis James or Louis Aldrich will enact the melancholy Jacques. Stuart Robson will disport in Touchstone's cap and bells, while W. H. Crane is to be the ephemeral William. Mrs. Schoeffel is to appear as Audrey. A number of other celebrated professionals are to fill the remaining characters, thus insuring a production remarkable in regard to the collective note of the participants.

The event will unquestionably attract a vast deal of interest, and the attendance will be large, for there is an immense public to draw from in the numerous fashionable Summer resorts between Boston and Portland.

Considerable comment of an uncompromising nature has been evoked by the unqualified refusal of John Gilbert—who dwells at Manchester during the heated term—to take part in the benefit. Despite his age and the long and intimate connection he has had with the profession, Mr. Gilbert, we regret to say, lets no convenient opportunity pass to show an ungracious indifference to his brethren.

Miss Yeamans' New Dancing Costume.

"I suppose I will have lots of imitators this Fall, when the new dancing costume, of my own design, will be seen for the first time. I wouldn't even let the Frou-Frou see it just now, for fear of setting the imitators at work too early. But I'm aching to have Frou-Frou see it all the same. She would give a stunning description of it."

But Miss Yeamans did describe the costume to the reporter, down to infinitesimal details; and then imposed confidence, which was easily done, as the reporter was not of the proper sex and was simply bewildered.

"I forgot myself, the same as now," continued Miss Yeamans, "and had half described the costume to a sister soubrette. I did not check myself until too late; for I have since learned that she is having a somewhat similar costume made. I shall make quite a specialty of songs in Our Jennie, as I find that my singing voice is wonderfully improved. I am practicing every day. I am a little tired out with my preparations for the season. I devote two hours a day to dancing alone. I am more than satisfied with the work Jake Rosenthal is doing in my behalf. I was never so well advertised throughout the country as now, and the date-book shows a splendid list. Mr. Rosenthal is now trying to secure a date down at the Windsor Theatre."

Mr. Thomas' Impressions.

Charles W. Thomas, of the firm of Hoyt and Thomas, was a passenger by the *Etruria*, which arrived on Sunday. He had been abroad about five weeks, and spoke interestingly of his tour.

"I saw very little in London in the way of amusements that would suit American audiences," he said. "Clay M. Greene's new play, Hans the Boatman in which Charles Arnold is playing, is a distinct success. Mr. Arnold was with the Hanlons and went to Europe with a soubrette star as comedian. The play is on the same order as My Sweetheart, although it is much superior in construction and decidedly more interesting. Mr. Arnold's future as a star of the Emmet order seems to me assured. American plays are much better thought of over there than formerly. This is principally owing to the success of Held by the Enemy, which Charles Warner has transferred from the Princess to the Vaudeville without in any way impairing its run. Dorothy, which is of the Erminie order so far as regards the book, is about the only thing in London suited to American audiences. There is a marked resemblance between the two operas as far as the libretto is concerned, while Alfred Cellier's music is charming. Hayden Coffin's song, 'Queen of My Heart,' is all the rage in London."

"When we had reached London, Harbor Lights had closed its long run at the Adelphi, the length of which augurs well, I think for its success on the road in this country. Both London and Paris seemed to be full of American professionals, all apparently enjoying themselves. As to the burlesque, Monte Cristo Junior, opinion seems to differ greatly. I think that were it given here with the original cast, including Nellie Farren and Fred Leslie, and the allusions made American instead of English, it would score a great success. The principal feature of the performance is the dancing of Sylvia Grey and Lottie Loud—dancing which I never saw and never expect to see equalled. Fred Leslie is, of course, inimitable in his role."

"Ed. Solomon is living quietly in London. He has signed a contract for some years with his old partner Pottinger, or 'Pot,' Stephens. He has just finished a new opera, and says it has been accepted by the Aronsons for early production. He has written a song for Bessie Bellewood, now the principal music-hall singer of London, entitled: 'My Mary Ann,' which has taken the place of 'Two Lovely Black Eyes' in the estimation of London street-whistlers."

Mr. French's Return.

A party of five, consisting of T. R. Edwards, representing Samuel French and Sons; W. H. Matthews, business manager of the Grand Opera House; J. B. Tully, private secretary for Frank Sanger; George F. Vail, cashier of the Garfield National Bank, and a representative of THE MIRROR, took passage on Henry

French's steam-yacht *Leanda* at the foot of East Twenty-eighth street last Saturday afternoon for a trip down the bay to meet the incoming *Etruria*, on which Mr. French was a passenger. The river breeze was delightful, the water was calm and the steward thoughtful so that solid enjoyment was the order.

But the party was doomed to disappointment in meeting the *Etruria*, which did not arrive until 7:30 the next morning. On Monday THE MIRROR man saw Mr. French at his office.

"I have had a very pleasant five weeks' trip of it," he said, "but I didn't do a stroke of business. I saw everything there was to see, but there was nothing worth buying. I visited London and Paris, but in the latter city I didn't go to the theatre at all. On account of the Opera Comique fire the law has decided that the lessees must pay for the alterations to be made, and it is estimated that the changes in the principal theatres will cost on an average from \$60,000 to \$70,000 each."

"I must again admire the acting of Mr. Beerbohm Tree in *The Red Lamp*, the same as I have admired him before—first as Macari in *Called Back*, next as the Private Secretary, and lastly in *Jim the Penman*. I consider him the most talented actor in his line. I saw Mrs. Bernard Beere in *As in a Looking-Glass*, I did not like the play. It is a morbid, tiresome piece with a horrible ending. One of the principal characters has nothing to do in the entire play but come on and demand money, and before the last curtain this becomes very monotonous."

Harry Mann's Business Activity.

"I enjoyed myself splendidly while abroad," said Harry Mann to a MIRROR reporter, recently, "and while absent I did not forget to attend to business. I arranged with Charles Overton to place *A Parlor Match* in England next Summer, and registered both the title and the play over there, so as to be safe from pirates, who seem to be as thick in the kingdom as in this republic. The *Parlor Match* will, I believe, open in London about the middle of May. I left Mr. Evans in England, where he will stay until August 3. We open our season at Omaha Sept. 2."

"Our new play, *A Reign of Terror*, will be produced in this city some time during the Winter. I purchased in England a one-act farce which runs about forty minutes. It is called *Tattler*, and is by Conrad Jordan. There are two splendid parts for Evans and Hoey. I intend to have the piece elaborated into a three-act play. I have secured a lot of new costumes for the *Match*, and I have made an arrangement with Slade Murray, the greatest comic singer in England—who wrote 'I Haven't for a Long Time Since,' and who was delighted with the success Mr. Hoey met with in the song here—by which he is to send us all his songs as soon as they are written."

"I had an interesting interview with Charles Wyndham, the comedian, whose David Garrick is something really wonderful. American managers who have seen it claim that it is the greatest performance of the character they have ever seen. Mr. Wyndham thinks of coming over in December. If he changes his mind, he will surely be here the season following. When he comes I will arrange his tour. Ed. Gilmore tried to secure Her Majesty's Theatre, London. Had he been successful I would have been his resident manager."

Gossip of the Town.

James O'Neill sails for home on August 12. W. L. Allen, manager for Lillian Lewis, will leave for Chicago on Saturday.

Rose Watson, late of the Ivy Leaf company, is open for an engagement.

Rachel Booth has been engaged as soubrette for the farce-comedy, *Natural Gas*.

Ed. Temple and Jennie Weathersby have been engaged for the Casino forces.

John A. Stevens was a passenger on the *City of Chester*, which sailed hence last Saturday.

Mrs. G. L. Fox and daughter and Lawrence Marston have been engaged for Lillian Lewis' support.

J. H. Adams has been engaged in booking Odell Williams in *The Judge*, which opens its season about Sept. 1.

Eugene O'Rourke, late of the Ivy Leaf company, has received a tempting offer to play in *The Leprechaun*.

Mrs. Henry Vandenhoff has signed for the Martyr company, which Dr. Charles L. Howard will manage next season.

Theresa Newcomb and T. J. Jackson, who have been for the past four seasons with George S. Knight, are at liberty.

Will J. Davis, husband of Jessie Bartlett-Davis, and manager of the new Haymarket Theatre, Chicago, will arrive in the city this week.

The following engagements have been made for Helen Blythe's company: J. F. Brien, Victoria Reynolds, Charles Mortimer and Frank Driscoll.

Rowland Buckstone sailed on Wednesday of this week by the *City of Rome*. He will return with Herbert Keiley to play in *The Great Pink Pearl*.

Harry Courtaine has been offered a very fat comedy part in *Our Jennie*; but he will not close until he has given due consideration to other offers.

The season of the Bijou Opera House opens on Sept. 12, with John A. Mackay in *Circus* in Town. The company, strange to say, is being engaged in Chicago.

The Lyceum Theatre is now undergoing its Summer cleaning, while the stage is given up to the carpenters and scene painters in preparation for *The Great Pink Pearl*.

T. J. Herndon is trying to secure Den Thompson's Joshua Whitcomb for the road. He believes the venture would be successful, especially on the popular-price circuits.

The complete company for *The Domino's Daughter*, which goes out under the management of Byron Douglas, is as follows: Henry J. Vandenhoff, Hardy Vernon, J. B. Everham, Edward McWade, John Major, Mrs. Mary Hill, Marion Booth, Nellie Pierce and Mrs. W. H. Tully. W. D. Turner has just been engaged for the advance work. A season of forty-three weeks has been booked from August 29. On Sept. 5 the play opens the season of Miner's Brooklyn Theatre with a matinee, the date being the new holiday known as Labor Day.

separate exits for the three rows of boxes. The staircase and doors must be wide and easy, also the corridors.

generate exits for the three rows of boxes. The corridors and doors must be wide and clear, the corridors; the doors both of the boxes and all in the theatre must open outward. The stairs must be of stone, for theatres which already exist all works found necessary, by a rigorous inspection, to render the building as nearly equal as possible to the conditions required for new edifices, must be carried out, and all others deemed necessary to the spectators, to leave the theatre with ease and rapidity. The question of the building is question is no construct; that rapid run is impossible, in spite of all alterations attempted, the prefect must order the absolute closing of the house.

The result of numerous visits to the Wild West tends to show that Frank Richmond, the orator of the crowd, is a champion humorist. Upon each occasion he manages to find fresh somersaults for the buck jumping geese which parade their vices before the amused audience. He is a man of many names and is identifying them with prominent personages who are particularly *en evidence* for the time being. Thus, one well-known cowboy hoister has been renamed Jubilee, while another, who has been called the "Dynamite King" is now held by the Eskey. The third, who is called Billie Barlow, so named out of compliance (?) to the talented lady who recently played Ferdinand in Monte Carlo Junior. I wonder whether this constant change of name is concerned with the marrying or giving in marriage, or how?—*London Tropical Times*.

Buffalo Bill has written the following characteristic letter to a friend in Ki Paso:

LONDON, [June 23, 1887.]

MY DEAR COLONEL!—It was a genuine pleasant surprise to receive your letter. I have often thought of you and wondered what had become of you. So glad you are still at the top of the earth. Well, ever since I got out of the mud-hole in New Orleans things have been coming my way pretty smooth, and I have captured this country from the Queen down, and am doing them things to the tune of \$200,000 a day. I have never been in the States since there never was anything like it ever known, and never will be again, and, with my European reputation, you can easily guess the business I will do when I get back to the States.

It's pretty hard work with two and three performances a day and the society racket, receptions, dinners, etc., etc., but I am getting on, and I am receiving better than you. I am a humble servant. I have, since with you, been in the States, from Albert, Prince of Wales, down, I come some times wonder if it is the same old Bill Cody, the buffalo hunter, that you remember. I have been in the States and when I make my fill I am coming back to visit the old boys. If you meet any of them tell them I ain't got the big head worth a cent. I am over here for the time being, and I will be back in a few days. Write me again. Your old time friend,

BILL CODY.

That mythical philosopher, Mlle. Aimee, the other day spoke as follows to a *Sun* reporter on the subject of female beauty, its development and preservation: "All women, whether pretty or plain, ought to make a practice of smiling and talking, if not eating, before their mirrors, just to observe and correct the grimaces. Precisely as an actor or actress studies a part before a glass so no one should neglect to study her own face. To smile, to be charming, not to screw their faces into knots or to fall into tricks w such features as nature has blessed them with. An agreeable smile, w those who afford a larger and more agreeable smile, are more liked, and they become habits quite as easily as less pleasing tricks and mannerisms. There are people who are perfectly charming and agreeable, and who smile and laugh because of the grotesque and worry the babe almost to death. A pretty girl may spoil the contour of her face the instant she opens her mouth to speak. A little smile, however, is a great deal better than no smile at all, and make her far more interesting. But wouldn't this study of the countenance make one very self-conscious? Possibly it might; yet, a self-consciousness is a prevailing sin, I dare no reason why one can't add to the grace of expression, and thus neutralise its evil effect. A sweet and gracious manner is always worth cultivating, even if it takes a mirror to bring it to perfection."

Sensible advice to young dramatists, from a London exchange: "A nature capable of vibrating to the whole gamut of human passion and emotion; a sympathy as wide and deep that there is room for all humanity upon its bosom, from the little loveless maiden to the sternest strong man, from the castle-dreaming boy to the fretful peasant, from the yokel to the statesman, from the strumpet to the saint; a mental vision that will pierce the murderer's heart, the hero's soul, and lay bare the noblest thoughts before you; a never-failing instinct for the real and the ideal; a keen eye for the scenes of life; the artist's labor art that alone can teach you how to show to others what you see—these qualifications and these qualifications only, these you need to become a dramatic author. Attend, the theatres cannot sustain all your projects, and you must be content to wait to what is said of them afterward. Notice what are successful, and think out why they are successful. Notice those that fail and weep; but still you see clearly why they fail, and you may say they are a failure, and be right, but you watch the easy flight of its mother. Analyze its scenes as a chemical student analyzes a new drug. Note in each what it is that most holds you. Remember that when you must choose, you prefer what is what was bored you. If a situation grips your senses, keeps you breathless with excitement and suspense, and leaves you at the end thoroughly delighted or deeply thoughtful, do not forget that situation in your list. Do it all, until you have a long list of lines of it, until its whole anatomy lies before you, and you can trace its structure up from the point where your attention was first arrested to the precipice where

"Note in good plays how the scenes follow on another, how quiet and playful ones generally precede passionate ones—a trend, reform following immediate reaction. The storm of the storm scene in *Macbeth* is succeeded by calm. Note how delay, as the scene after the murder of Macbeth, carried to a certain point, sparks anticipation; how, carried beyond that point, it only aggravates. Note all entrances and exits, and how they are timed. Note how the people on the stage when they are not wanted; the circumstances causing seventeen to all strangers to one another, causing in an entirely different part of the globe, to see the same thing. Note how the things that appear what appears sensible and what appears so absurd as to spin your interest in the whole scene.

"Note, above all things, how the story is told and trust your suspicion. Note how the scenes are so arranged—chance—how the interest, set rolling early in the first act, and gathering force at every scene, leaps forward without pause, from act to act, till the grand catastrophe. Note how the scenes are so arranged that there is done every carefully indicated, for such a play will be a broad play, and, if you can construct another like there will be a big fortune in it for you.

"Study, particularly, every example you can find, be it long or short, and note how the scenes are directed—should be taken to your confidence or be surprised. It is a question that can never be decided, and you must choose for yourself. For my own part, I am inclined to believe that the confidence of the audience is not in their curiosity but in their expectation, to Hamlet they know the whole story by the end of the first act. After that they are merely waiting for what will happen. In *Macbeth* the audience of Claudius at the banquet of his murdered brother's son.

"Beginners at all events, I should strongly advise constant working on the surprise method. It is certain that, apart, and, though some stimulating effects may not be obtained, the audience will grow from the theatre, and will always be old, experienced hands. As a rule, the attempt has resulted in failure."

◆ ◆ ◆
Finale.
◆ ◆ ◆

The piece is o'er, the curtain's down,
The tragedy and farce were done,
Well played by "Heavy," "Lead" and "Clown,"
Excellent in every line.

"Which laugh you best, my sweet, frail Fair,
The tragedy, with scowl and start;
Or did the farce Teo Hapoo play,
Make more impression on your heart?
Upon your heart, say I, Ah, no,
That you part you have not alas!
O, you a part of it would show
For tragedy or comic farce,
I acted well in both my roles.

My love, my hate, were full of fire,
You'll scarcely find between the poles
A more accomplished, graceful lar.
You too, were great, I need not say,
Your perfect art no one denies—
But passions for our A's' sake lit,
Are nothing, after all, but lies.

For what is Art but all a fraud;
At best 'tis nothing but a fraud;
Delude the ear, deceive the eye
And sham to make the crowd applaud.
Thus was it in our little play,
Unthought, laughter and a signed sincere,
And tried to please in every way.
With what success—you know, my dear,
But now the com' dy is ended,
And lights are out and minstrel's flown;
Our paths no longer cross, we are un-
And each must walk his way alone.
Farwell, my love, I do not grieve,
Tho' I fondly trust that in your heart
Some recollection you will leave
For him played the other part."

CHARLES KEENE

... ..

The Actresses' Corner.



Mrs. John Wood is the best dresser, on or off the stage, among the actresses of London, and her perfect taste is, no doubt, as much a matter of residence in the United States as anything else. The wild and weird clothes the British female puts upon her back are beautifully exhibited by the English actresses who come here. They are positive frights the first season; then they seem to catch on to the fact that a pea-green mantle is a horror worn over a pale-blue dress, and that a mauve feather on a terra-cotta-colored hat is not a thing of beauty.

I believe, if you paraded all the London actresses before me with masks on, I could pick out every one who had visited the United States. Some of them, it is true, will be the same to the bitter end, especially those women bitten by the stained glass-window fashions of the Early English period.

There's Adela Meador. She will flop through the gates of Paradise with her hair a la nightmare and her frock a la nightgown. There's Sophie Eyre. She will sit down outside in a robe that will strike Peter blind; perhaps get taken in for a new style of tomato omelette, for if that woman doesn't go to heaven in a red and yellow gown it's because she'll wear 'em all out on earth.

When Ellen Terry was here she astonished the Square frequently by running across from Dam's Hotel to the front door of the Star Theatre in one of her superannuated doctor's robes she wore as Portia and a pair of Romeo-pointed shoes that had probably carried the impassioned legs of Irving up the property balcony to Juliet. She was a darling with a pork pie hat of the present century perked on twenty-six hairs and a far-off look of the Elizabethan era in her tragic eye.

I thought Terry was quite on top of all the fashion plates I ever met till I ran into Miss Eastlake in Tiffany's one day. I noticed at the lorgnette department a paralyzed expression on the clerks' faces. I saw at the russia-leather counter a set glare in the attendants' astonished eyes. I followed their directed gaze, and behold! leaning over the case of diamonds was Miss Eastlake, her uncombed mane surrounding her face like the aureole of a saint. The baby stare she affected at all times was more prominent than usual. She wore a faded green gown of some sort of mousseline de soie that wrapped round her unpunctuated legs like a Scotch mist. That dress was cut like Johnny's pants—with a circular saw. It was jagged and baggy; it was half low in the neck, and a beautiful lace fence was thrown up to keep the cows in or the milkmen out. A large bunch of beaver was pinned on her shoulder, and must have tickled her ears in its effort to look like a young cat-willow bending over a brook. Exactly over that spot where her diaphragm separated her beating heart from her useful liver she was bound with a plaided ribbon about four inches wide. As long as it went round her body it was quite wide enough; but when it commenced trickling down her rear you wished there was more of it. A loose pair of yellowish gloves on her generous English hands and a turban frame wound about with some sort of cream color and blue gauze—that suggested a hot Summer in India and a hard Winter in New York—completed the funniest figure that ever broke on Yankee vision.

I followed her to see how she came out in daylight, and heard a delighted lad say to an other:

"Oh, Jimmy, if we only had our things here, what a daisy we could take of her!"

So as a subject for amateur photography Eastlake was considered something desirable.

One of the most tasteful dressers of this season is Kate Forsyth. Her fine figure enjoys the attention of her judgment and taste. No matter how fashionable an ugly style should become, she would never risk her looks by adopting it.

Pauline Hall is a woman who has developed in all directions more rapidly than any actress before the public, and her costumes are in the best taste. Some one saw her, the other day, driving, and left her raving about the effect of cream white lace heaped up about rare brunette beauty, and a few minutes after, saw Marjorie Bonner (who is better looking than ever this Summer) wearing a black hat on her sunny head and a black lace gown that became her blonde beauty as well as the creamy lace set off Pauline Hall's.

There are some women who do not look

well in fluffy, fleecy gowns, with whom lace frills will not agree. There's Rosa Leland, for one. A tailor made suit of solid color and a linen band collar is the most becoming uniform she can get into. I don't believe I'd recognize her in a thin dress with a lot of lace round her neck. But take Annie Robe and hang a few yards of organdie about her, tie a piece of illusion in loose bows and ends about her throat, and crush all these materials down till her figure drifted through 'em like the outlines of a yacht through the morning haze, and you would say she was beautifully dressed.

It's a magnificent idea for an actress, when she leaves the stage, to give away her wardrobe. It will prevent her going shopping with a coat on made of her Macbeth train velvet, and it will render a desire to mount her Hunchback hat at the age of sixty an impossibility.

One of the saddest spectacles of the present Summer can be seen on Broadway very often. It's a one-time heavy woman who used to do a nasty Lucretia Borgia to red-headed John Numan's Duke. Once I walked a block tracing on her ample back the pattern of royal golden bees that had been ripped off it. Another time she had on a sacque that one time had gold lace on it, when it was the banquet shoulder-train of Maria Macbeth. The dear old lady's eyes were not as sharp as when they flashed on Edward Eddy in The Dead Heart. So when she picked off the lace a gleaming thread of gold clung to the velvet here and there, telling a tale of past glory few every-day jackets are able to.

Why, I saw a Duchess of Malib brocade skirt loaded with four spoons of Coats' cotton and a porous plaster in Macy's the other day, when its wearer tucked away small purchases in a plebeian pocket lately sewed into its tragic folds.

I certainly must go see the Forrest Home. Those dear old ladies still cling to the spangled splendor of some of their ancient trappings, and Mrs. Cantor folds a Widow Melnotte handkerchief over her retrospective bosom, and contemplates Dora Shaw, who will wind her head up with a Camille scarf when she sits on the piazza with Mrs. English, who has her knitting work in the pocket of a tiny ribbon-trimmed apron she wore in a play in the Fall of '40 or the Spring of '50. Oh, give away your wardrobes dear theatrical ladies. That's the advice of

The New Amphion Academy.

"We have decided on the plans submitted by McElfratrick and Sons as those on which the new Amphion Academy in Brooklyn are to be built," said Manager C. M. Wiske, of that house, to a MIRROR reporter, "and work is now going on. We hope to be ready for opening by Jan. 1. It is our present intention to have short seasons of the drama, alternating with our own Amphion Society concerts.

"We intend that the Academy shall be second to no building of the kind in the country, so far as convenience and comfort for the audience and players are concerned. Every thing new and improved in heating, lighting and ventilating will be taken advantage of, and money will not be spared in the furnishings. As regards the mere proportions of the house, I must tell you that the facade is to be 75 feet wide and 110 feet high, the theatre being reached through a broad entrance, the outer court being 18 feet deep. The house will have a seating capacity of 1,800, and only electric lighting will be used. The scenery is to be stored in a fire-proof room outside the building. The proscenium arch will be 38 by 38 feet, the stage 72 feet wide by 51 feet deep, and a new system of traps and drops will be used. A new system of ventilation, by which the temperature will be reduced in warm weather and raised in cold, will be introduced."

A wrangle is imminent respecting Frank Daniels' play of Little Puck. Says Robert Fraser: "From certain remarks recently published and presumably emanating from Howard P. Taylor, it appears that he in a measure prejudices his fate on the ground of certain alleged alterations in it made by Fred. G. Maeder and myself. Mr. Taylor's claim that we have introduced 'horseplay' into it is made with no positive knowledge. Mr. Daniels had a plot and certain situations that he wanted to put into dramatic shape. Mr. Taylor was employed to do the work. Not satisfied with it, Mr. Daniels, whose contract with Taylor gave him that privilege, made an arrangement with Maeder and me to alter the piece. The new version he has accepted. Now, because of Mr. Taylor's effort to slur our labor, we shall cut out all of his lines and leave the result with the public. That's the long and short of the whole matter."

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ASHLAND, PA.
ASH AND OPERA HOUSE.
First class Attractions Wanted. Play not more than one attraction a week. Good show town. Seating capacity 1,000. Population proper, 8,000; radius of 25 miles, 20,000. House now being refitted in fresco and entire new scenery and steam heat.
ATTRACTION WANTED FOR GRAND OPENING IN SEPTEMBER.
Address THEO. F. BARRON, Manager.

BEAVER FALLS, PA.
SIXTH AVENUE THEATRE.
Seating capacity 1,200. Population 10,000. New Brighton on 6,000, connected by street railway. Playing one date per week only. Stage 35x70. Complete scenery. Now booking for season 1887-88. Best attractions only.
C. W. ROHRKAMPF, Manager.

BUTLER, PA.
BUTLER OPERA HOUSE.
Now booking first-class attractions for seasons 1887-88. Special attractions wanted for weeks of Sept. 12 and Dec. 26. For time and terms address
J. I. McCANDLESS, Manager.

FLATONIA, TEXAS.
NEW OPERA HOUSE.
Seating 400.
W. WILLEFORD, Manager.

FRANKFORD, KY.
OPERA HOUSE.
Seating 500 on ground floor. BARRETT & HEFFERN.

HONESDALE, PA.
NEW OPERA HOUSE.
Completed about June 20. All new scenery. Ground floor. Seating capacity 1,000. New opera-chairs. Stage 11x50. Good dressing-rooms. Population about 8,000. First-class attractions wanted.
Address R. W. BARRY, Honesdale, Pa.

HENDERSON, TEX.
PETTY'S OPERA HOUSE.
Is open for engagements for 1887-88. The fittings and furniture new and complete. Capacity, 350 seating. Population, 2,500. First-class entertainments well patronized. Will rent or share with first-class companies.
F. W. PETTY, Proprietor.

HUNTSVILLE, TEXAS.
HENRY OPERA HOUSE.
Seating 500. Share or rent. JOHN HENRY, Manager.

HAMILTON, OHIO.
MUSIC HALL.
Seating 1,300. Opera Chairs. Scenery full and complete, have Piano. Will rent or share. Stage, 32x15.
HATZFELDT AND HORNER.

MALONE, N.Y.
HOWARD OPERA HOUSE.
FRANCIS & MERRITT. Lessees and Managers. The only first-class Theatre in town. Full stock of scenery, folding opera chairs—everything complete.
NOW BOOKING FOR SEASON OF 1887-8.
WARNING—Managers desiring time will please address all communications in full as above, otherwise, by a recent ruling of the P. O. Department, all mail matter will be sent to the Dead-Letter Office.

MOUNT VERNON, OHIO.
WOODWARD OPERA HOUSE.
Complete scenery, opera chairs, seats 900. Now booking first-class attractions only for season 1887-88. Rent or share. No ten-cent companies need apply. Address
L. G. HUNT, Manager, Mt. Vernon, O.

MALONE, N.Y.
All travelling managers wishing to play Malone should be sure and address M. V. CHEESEBRO AND SONS, Managers Malone Opera House, Box 254, otherwise letters go to Dead Letter Office. The Leading and Popular House. The house that draws the money. New and elegant scenery by Sisson and Land of Chicago. Everything first-class. J. S. AMSDEN, Proprietor. M. V. CHEESEBRO AND SONS, Managers.

MASSILLON, OHIO.
BUCHER'S OPERA HOUSE.
Seating 900. Stage 30x53. New scenery. Population 12,000. Share or rent. Address BAR AND PORTER.

OSWEGO, N.Y.
ACADEMY OF MUSIC.
CHANGE OF MANAGEMENT.
ONLY THEATRE IN THE CITY.
WALLACE H. FRISBIE, Lessee and Manager. Extensive improvements being made, including an entirely new and enlarged stage, all new scenery and a new entrance. House will open about Sept. 1. For time and terms, WALLACE H. FRISBIE, or N. Y. Representative, H. S. TAYLOR.

OSKALOOSA, IOWA.
MA-ONIC OPERA HOUSE.
BESCHULZ AND EMMERICH, Lessees and Managers. On ground floor. This house burned Dec. 21, 1886, will be entirely remodeled and completed early in August, and will be first-class in all its appointments. Stage 30x50; 8 dressing-rooms. Seating 1,000; 4 boxes. Electric light; steam heat. None but first-class attractions played. For open time address H. S. Taylor, 23 E. 14th street, New York, or G. N. Beecher, 122 E. 1st ave., Oskaloosa, Ia.

PORTSMOUTH, O.
GRAND OPERA HOUSE.
Seating capacity 1,300. All on ground floor. Entirely new, with all modern improvements.
Managers of first-class attractions desiring dates address THE PORTSMOUTH OPERA HOUSE CO.
Portsmouth, O.
Or H. S. Taylor, 23 E. 14th street, New York.

RALEIGH, N.C.
METROPOLITAN HALL.
Seating 900.
Only Theatre in the city.
First-class attraction wanted for last three nights of Oct. 21 and 22. Sharing terms only. Regular prices. Address all communications to
J. P. FERRALL, Lessee.

SOUTHWESTERN
OPERA HOUSE CIRCUIT.
Composed of the following good show towns in Western Missouri and Eastern Kansas, all having fine Opera Houses.
SOLICITS BOOKINGS FOR 1887-88
from all
FIRST-CLASS ATTRACTIONS.
The cities composing this Circuit average twenty-five miles apart, with best railroad facilities.
For dates apply to the following managers:

City.	Population.	Seating Capacity.	Managers.
Ottawa, Kas.	8,000	900	Samuel Smith
Nevada, Mo.	8,000	1,000	Harry C. Moore
Garrett, Kas.	3,500	900	W. S. Kauffman
Lamar, Mo.	3,500	800	Brown & Avery
Fort Scott, Kas.	14,000	900	W. P. Patterson
Hunter, Mo.	5,000	800	Don Kinney
Parvina, Kas.	12,000	900	Lois L. Baird
Webb City, Mo.	4,000	900	James R. Ellis
Paola, Kas.	4,000	600	L. D. White
Joplin, Mo.	12,000	900	H. H. Haven
Rich Hill, Mo.	6,000	500	T. D. Sanderson

W. P. PATTERSON, President.
LOT L. BAIRD, Secretary.
Parsons, Kas.
General information in regard to the Circuit, railroad connections, etc., will be cheerfully furnished by the Secretary or President.

SHAMOKIN, PA.
G. A. R. OPERA HOUSE.
This house, built by the Grand Army, will be completed Sept. 20. Will seat 1,400, with standing-room for 500 more. Improved opera-chairs. Twenty complete sets scenery. Stage 35x70; opening 36 feet in width. Steam heat; electric light. First-class companies will be played on shares only. Address J. F. OSLER, Manager.
Or H. S. TAYLOR, 23 East 14th street, New York.

TARBORO, N.C.
Dates open Fair week, Oct. 25, 26, 27 and 28. Comic opera or Dramatic preferred. Apply to
D. LICHENSTEIN, Manager.

TOPEKA, KANSAS.
GRAND OPERA HOUSE.
First-class in all its appointments.
ONLY THEATRE ON THE GROUND FLOOR.
Will not play any low-priced companies. All the leading attractions play at the Grand Opera House. For time and terms address
J. M. BARRON, Manager.
Care H. S. Taylor, 23 East 14th street.

TAMAQUA, SCHUYLKILL CO. PA.
ALLEN'S OPERA HOUSE.
New, convenient, complete. L. H. ALLEN, Manager.

THE JUDGE.
By T. W. KING. Made a pronounced success by MR. ODELL WILLIAMS.
A remarkably clever comedy—*Saratoga*.
The entire play a pronounced success. *Free Times*.
Managers desiring to book this successful comedy for season 1887-88 will please address
T. W. KING,
Box 222, Saratoga Springs, N. Y.

BOSTON COMEDY CO. H. Price Weber, manager. Eleventh season. Organized May 24, 1874. Permanent address, Augusta, Me., or 260 Washington street, Boston, Mass.

TONINA AND LILLIAN ADAMS. Child Artists. Re-engaged with Harrison's Silver King Co. Season 1878. Mrs. G. H. Adams, 445 Union ave., Paterson, N.J.

Miss Lillian Lewis.



REPERTOIRE:
The New Magdalen, L'Article 47, Frau Frou, Adrienne Lecouvreur, An Unequal Match, Camille, Daniella, Lady of Lyons.
Closed season of 1886-7 at Columbia Theatre, Chicago, July 3, 1887.
Will open season of 1887-8 at Olympic Theatre, St. Louis, Mo., week of Sept. 12, 1887. Forty weeks; thirty-three weeks filled. Managers of first-class (high priced) theatres only will address
W. L. ALLEN, Care Columbia Theatre, Chicago.
W. L. ALLEN, Manager; HEN CIRCLE, Representative; E. WOOD, Advertising Agent; HARRY WARREN, Stage Manager.

THE NEW YORK SCHOOL OF ACTING
FRANKLIN H. SARGENT, Director.
LYCEUM THEATRE BUILDING, NEW YORK.
The utility and value of the School may be held to be established. There seems to be a sound system at the bottom of it.—*New York Post*.

A Skin of Beauty is a Joy Forever
DR. FELIX GOURAUD'S
ORIENTAL CREAM, OR MAGICAL BEAUTIFIER.



Removes Tan, Pimples, Freckles, Moth-Patch, Rash, and Skin Diseases, and every blemish on beauty and defies detection. It has stood the test of thirty years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayer said to a lady of the *West-End* (a patient): "As you ladies will use them, I recommend *Gouraud's Cream* as the least harmful of all the Skin preparations." One bottle will last six months, using it every day. Also Poudre Subtile, removes superfluous hair without injury to the skin.
FERD. T. HOPKINS, Manager, 48 Bond street, New York.
For sale by all Druggists and Fancy Goods Dealers throughout the U. S., Canada and Europe. Also found in N. Y. City at R. H. Macy's, Stern's, Ehrlich's, Ridley's and other Fancy Goods Dealers. Beware of base imitations. \$1.00 Reward for arrest and proof of any one selling the same.

S. A. LEWIS.
Dramatic Writer.
301 East 10th street, New York.

ALICE BROWN. Juveniles. Late Robson and Crane company.
Address Agents or Hotel Gladstone, New York.

ALFA PERRY. H. D. BYERS.
Re-engaged with Joseph Murphy, season 1886-7.

CHARLES R. BRADSHAW. Comedian. Disengaged season 1887-8.
Address North Scituate Beach, Mass.

EMMA M. BAKER. Contralto. GEO. H. BRODERICK, ICK, Bass. Late with Stetson's Ruddygore Co. Now with Thomas' Opera Co. for Summer. Disengaged season 1878-8.
Geo. H. Broderick, MIRROR office.

F. CHIPPEADALE.
First Old Men and Character Parts.
Address A. O. O. F., 1227 Broadway, N. Y.

GYPSY ALCOTT. Soubrette. Boys and Ingenues, or will do booking, write manuscript on own typewriter for managers, etc.
Address B'way Hotel or J. Alex. Brown.

JAMES V. COOKE. Business Manager Hoyt and Thomas' Tin Soldier company. Season 1878-9.
Permanent address, 1155 Broadway.

LOUIS EAGAN.
Communicate through N. Y. Mirror or Actors' Fund, New York City.

LIZZIE ANDERSON. First Old Women.
Address No. 6 Garland St., Boston, Mass., or Agents.

MISS ANNIE WOOD. At liberty for Engender and Comedy Old Women.
Address Simmonds and Brown.

MR. KENNETH LEE. Comedy, Character, Old Men.
Disengaged. Address Simmonds and Brown.

MARIE PETRAVSKY. Juveniles and Soubrettes. At liberty.
Summer address, Oneida, N. Y.

MISS STELLA REES. Leading business. Disengaged 1887-8.
Address MIRROR.

MR. WALTER H. CROSHY. Light Comedy.
With Julia Anderson Company 1887-8.

MR. NELSON WHEATCROFT.
With Robert Mantell, season 1886-7.
Address care Simmonds & Brown.

MR. FREDERIC DARRELL. Tenor and Juveniles.
Address care MIRROR.

MISS ADELAIDE CHERIE.
Address MIRROR.

MAE BRUCE. Prima Donna Soprano.
Address MIRROR.

MARIE HILFORD. Late Nance in White Slave Company. Disengaged.
Address MIRROR or Agents.

MR. JAMES L. CARHART. First Old Men.
With Madame Modjeska, season 1886-7.

MR. CORNELIUS MATHEWS. Dramatic Author.
Address MIRROR.

MR. G. D. CHAPLIN.
Address 245 W. 11th street, New York.

OSCAR EAGLE. Re-engaged as special support to Miss Helene Adell.
Season 1886-7.

SOPHIE LINGWOOD. On tour in England. Priscilla Privett in Dorothy.
Address MIRROR.

THEO. BENDIX. Musical Director, Corinne Opera company.
Address 2240 Fitzwater street, Philadelphia.

W. W. ALLEN. Character, Comedy and Dialect. At liberty.
Simmonds and Brown.

Spring and Summer Styles NOW READY.

Our Stock is completed for this season, comprising everything for Gentlemen's Wear, and is now open for your inspection.
J. B. DOBLIN & CO.
TAILORS AND IMPORTERS.
134 Bowery.
Samples and self-measurement chart mailed on application.

THEATRICAL WIGS.

POST YOURSELF!
Not to know to-day that we sell better goods at lower prices than any other house in the business is to be not posted.
Post Yourself!
Satisfy Yourself!
And Save Money!
HELMER & LIETZ
WIG-MAKERS
And Manufacturers of Stage Cosmetics.
125 Fourth Ave.
(Bet. 14th and 15th sts.)
NEW YORK.

CHARLES MARCHAND'S Peroxide of Hydrogen.

Warranted chemically pure for medicinal use and bleaching the hair.
HELMER & LIETZ, 125 4th Ave.,
handle only Charles Marchand's Peroxide of Hydrogen chemically pure.

F. ROEMER.

Successor to A. ROEMER & SON,
The Largest Historical
Costumer & Armorer
in America.
Also costumer for all the principal theatres: Fifth Avenue Theatre, Grand Opera House, Star Theatre, Madison Square Theatre, Niblo's Garden Theatre, New Park Theatre, People's Theatre, Fourteenth Street Theatre.
No. 8 UNION SQUARE,
NEW YORK.

C. BREHM

Historical, Theatrical and Ball
COSTUMER.
128 4th ave., cor. 17th st., New York
Having largely added to the stock of costumes of A. J. COLE & CO. and T. W. LANOUETTE, we have now on hand the largest and most complete establishment of Historical, Theatrical, Ball and Fancy costumes in the United States. Entire wardrobes made up to order. Managers, Ladies and Gentlemen of the profession, will do well to examine our prices before going elsewhere. We furnish estimates and costumes at short notice, our prices are moderate, and style and workmanship will give full satisfaction. The largest stock of Evening Dresses, Dominoes, Armors, Jewelry and Swords on hand. Amateur Theatricals a specialty. We refer to the Avaranth, Kemble, Hawthorne, Sullivan, Nival, Amateur League, Yorick, Booth, Phoenix Lyceum, Mistletoe, Fenelon, Roscius, Arcadian, Friendship, Young Men's Hebrew Association, and all the leading Literary, Church and Dramatic societies of this city, Brooklyn, Jersey City, Newark, Newburg and this vicinity. Costumes for Amateurs sent to all parts of the United States. The Ladies' Department is under the management of Mme. Katie Brehm, so favorably known for the past ten years at M. Lanouette's and A. J. Cole & Co.

THE EAVES COSTUME COMPANY

THE OLD STAND.
63 EAST 12TH STREET, NEW YORK
TELEPHONE CALL, 687 5127 ST.

Defy competition in price, style or workmanship. Managers and the profession generally will find it to their interest to get estimates from this old and reliable house. New wardrobes made up either for sale or hire. The largest stock of Armors, Theatrical and Operatic costumes in the United States always on hand.

HAWTHORNE

COSTUMER.

4 East 20th Street, New York.

1887 SEASON. 1888

RICHARDSON & FOOS

THEATRICAL PRINTERS & ENGRAVERS.

112 Fourth Ave., New York City.
GEORGE PATTERSON, - Sole Proprietor

MOST COMPLETE SHOW-FRONTING HOUSE IN THE WORLD! NONE BUT THE BEST ARTISTS ENGAGED.
FIRST-CLASS WORK ONLY
at reasonable prices. Estimates cheerfully given.

THE RESORT OF THE PROFESSION

EUGENE BREHM.

10 Union Square, New York.
The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

COPYING.

MRS. H. A. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER.
39 East 19th street (bet. B'way and 4th ave.)

THE LITTLE TYCOON.

Owned exclusively and copyrighted by WILLARD SPENCER, the author. His manager has the exclusive right to produce it until Jan. 1, 1888, under a personal license that is "not transferable." Any infringement will be dealt with to the full extent of the law.

That Unfortunate Baby.

She walked right in at the front door, which, at Ethel's request, I had thrown open, and seated herself upon an ottoman in the middle of the room. It was the coolest proceeding I ever witnessed, and we both stared in speechless amazement. She couldn't have been more than three years old, and she was about as pretty a specimen of babyhood as one was likely to see. And this is how she looked: As tall as a good-sized doll; her small, regular features closely resembled one. Her tiny face was set in a frame of ringlets, as yellow as gold, out of which peered two of the biggest, wisest, bluest eyes imaginable. She was dressed in a white cambric gown, with a broad blue sash tied high up under her arms, and her feet were encased in wee slippers, surmounted by socks which but partly covered her fat round legs. Her head was bare, but she carried a diminutive parasol in her chubby hand.

We had just returned from the first Saturday matinee of the season. It was the 15th of September, and still oppressively warm. Ethel, wearied by a most trying part, didn't go directly up stairs, as was her wont, but with a "Throw open the door, Hebbie, and give me some air," sank wearily upon a sofa in the parlor. I did as she bid me, of course, when I saw the baby. After a few moments I managed to gasp, "Well, I never!" and then perceiving that Ethel paid no heed to my remark I added, "Did you?" Evidently she didn't, for she made no response. She just raised her shapely head, rested it on her hand, and continued to stare. Then I saw that there were tears in her eyes. This gave a new turn to my thoughts. I suspected that she was unhappy, but I didn't think it was as bad as that. I felt very sorry to see her tears, but I had no patience with the cause that called them forth. I don't suppose it is necessary for me to state that the cause was a man. Any woman will guess that at once.

Heavens! how I abominate men. I never tell it, because I am so hideously ugly and so hopelessly old it would only evoke a sarcastic smile; but, for all that, it is the truth. Every night of my life I go down on my bended knees and thank God that I am single—and likely to remain so. And then I pray a little for poor Ethel, who is so young and so pretty, and who has everything on earth to make her happy except an idiotic passion for a man whom I would like to annihilate because of all the worry he gives her. I often think it lucky for him that my eyes are covered with glasses, otherwise some of my glances might strike him dead. Ethel says I am jealous. I suppose I am. I suppose all old maids are. They've got to be something if they're not attractive. But we were everything to each other, Ethel and I, until he stepped in between us with his handsome face and diabolical eyes. They are diabolical. That's the only word that expresses it. As black as night and as cruel as—I don't know what; the grave most likely. He never could succeed in making her happy while he carried those eyes in his head, and I told her so again and again. But she paid no heed beyond informing me that she adored their dark splendor. The nonsense women in love talk is incredible. Ethel's case fairly staggers me at times.

But all this while that infant is staring at us. I was just beginning to remark something about silence being golden when a break came:

"Hello!" said the baby, familiarly.

"You precious darling!" murmured Ethel in a rapturous voice. "Come here!"

Laying down her parasol, the tot ran across the room and permitted herself to be clasped in Ethel's arms and smothered with kisses. Now, I swear, I wasn't jealous of this; but it did sicken me to see that fastidious girl holding a promiscuous child to her bosom. I almost would rather have seen her lavish her caresses upon Mr. Markham, which would have been bad enough, than upon that wail from God knows what quarter.

"For goodness sake, Ethel," I exclaimed, "stop making such a fool of yourself. You will get the small-pox yet."

"Hebbie," came reproachfully from her, as she sat upright and drew the baby on her lap, "how can you say such a shocking thing in connection with this little dear? I hate you!"

"Bad old woman," scolded the child, who evidently understood something of what was going on, for she frowned crossly upon me and wound her arms about Ethel's neck.

"What is your name, sweetheart?" asked Ethel, smoothing back the tangled rings from the white forehead.

"It's Wowie."

"Rosie? And where is your mamma?"

"She's wif Dod."

"Dead!" said Ethel sorrowfully. "Oh, Hebbie, just think of it! No mother, and such a helpless, tiny creature. Who takes care of you, dear?"

"Oh," tossing her curly head, "my nace does."

"What do you suppose she means?" inquired Ethel, regarding me helplessly.

"Her nurse, I presume," and then seeing that she was allowing herself to be deeply impressed, I interposed: "Now, my dear, you have to go back to the theatre soon, and play that trying part for the second time to day. If you will take my advice, you will give me the child, and I'll restore her to her nurse, who no doubt is gossiping with someone outside."

"I have as much right to her as she has," declared Ethel; "let her come after her."

"Oh, well," I replied, "do as you please. But it is after six o'clock, and there's the dinner-bell."

"I suppose I must then," Ethel reluctantly assented, rising as she did so and sighing. "But I would love to keep her."

At this speech I simply glared, for no words that I could think of began to express my feelings.

"I dare say you would!" I retorted, shortly, after a pause, and marched out into the hall.

Up and down, in the basement, round the corner, across the street I looked without finding the slightest trace of any one who could possibly belong to the baby. When a second, a more persistent search, also proved unavailing, my horror knew absolutely no bounds. With a sinking heart I re-entered the house.

"I can't find anyone," I announced at the parlor door.

"You don't mean to say that some unfeeling wretch has abandoned her?" gasped Ethel, holding tight to the little hand.

"That's about the way it looks!" I returned, blankly.

"Then I shall keep her for myself!"

"Ethel Brandon, have you gone mad!" I shrieked. "Talking of keeping a child you know nothing about. You—"

"And why not me?"

"An actress, young, unmarried, unprotected."

"I am not unprotected while I have you, Hebbie."

"And what good am I in such a case as this, pray?"

"I don't understand you. Why is this case different from any similar one?"

"Gracious powers! you'll drive me crazy, if you keep on," I raged. "Don't you know, without my telling you, that if you keep that child people will inquire where you got her?"

"And if they do?"

"Oh, heavens!" I groaned, "was there ever such a perverse girl? What do you suppose you will say in answer to such a question?"

"I will say that I found her, which will be the truth."

"And do you think for a single moment that anyone will believe you?"

"Of course they will—"

"Not!" I snapped.

"What will they believe, then?"

"That it's your own, you simpleton."

"Oh, indeed!" she exclaimed, drawing herself up proudly. "Well, let them!"

She stooped as she said this, and lifted the subject of our discussion in her arms. As their faces came together I could have fainted away. They actually bore a resemblance to each other! "Look in the glass!" I cried wildly, waving her away—"look and see for yourself."

She did as I told her.

"Do you mean that she is like me?" she asked, laughing.

"I do," I affirmed—"I do."

"Sure enough she is—a little. But that is because we are both blondes."

"In the face of this damning evidence, Ethel Brandon, do you still propose to keep that child?" I asked, as calmly as I could.

"I am afraid I do, Hebbie."

"Well, I would like to wager that you don't."

This brought her quickly to my side.

"What do you mean?"

"That you will not keep that child, as you threaten."

"Why?"

"Because Arthur Markham won't let you."

With this telling thrust I sailed majestically away. I am majestic when I'm crossed. My worst enemy allows that. I fancy I quite sustained my reputation on this thrilling occasion. She kept the baby, as she said she would. I never thought she could be so firm. For the first week I lived in constant expectation of someone's turning up to claim it. But no one did, and it now began to look like a genuine case of desertion.

All this while Mr. Markham was absent from New York. 'Twas very curious to see how he would take Ethel's whim. I felt sure she would never have the strength to hold out against him. The Markhams were very rich and very aristocratic. From the first they opposed their son's marriage with an actress. Not that they had anything against Ethel, for her reputation was above reproach, and they knew it; but on general principles, as it were.

It would require too much space for me to analyze these principles, so I shall merely content myself with saying that, whatever they may have been, they were not weighty enough to keep Arthur from engaging himself to marry her at the close of her present season. I wish they had been, the dear knows! For I was just as much opposed to the Markhams as the Markhams could possibly have been opposed to her. As for Arthur, he was jealous, narrow, tyrannical and suspicious, and Ethel was like wax in his hands.

It was on a Saturday afternoon, two weeks later, and I was sitting in the parlor with Rosie asleep in my lap (Ethel, of course, being at the theatre), when I walked Mr. Markham through the open door, without so much as ringing the bell or announcing himself in any way. I flushed with a conscious sense of guilt when I saw him. Not that I had done anything to feel guilty about, gracious knows; but for some mysterious reason that I have never been able to satisfactorily account for,

"Ethel is at the matinee," I burst out.

"I know," he replied, "but I will wait for her, if you have no objection."

Whereupon he seated himself, and inquired, as I knew he would, where the baby came from and whose it was.

"No one's that I know of," I replied.

"Indeed!" he exclaimed, in a surprised tone. "Where did you get it, pray?"

"Ethel found it, or, rather, it found her, for it walked in the front door, just as you did this minute."

"A founding!" he exclaimed, stiffly.

"Something of that sort, I believe."

"How long have you had it?" he next inquired, with his head very high in the air. It always amused me to see Mr. Markham's head tower when anything displeased him.

"Two weeks to-day," I informed him, placidly. "It's pretty, isn't it?"

"I hadn't observed," he remarked, loftily. "Well, you will have plenty of time to form an opinion, for Ethel means to keep it."

This brought him to his feet, as I expected. Heavens, how he scowled!

"She must be mad!" he gasped, striding over and standing before me.

"That's just what I told her; you have borrowed my exact words."

"My God!"—the exclamation broke from him involuntarily and he turned pale. He had stooped over and looked at the child.

"It does resemble her," I said, tantalizingly; "even she admits it."

At this critical moment the subject of our conversation entered.

"Arthur!" she exclaimed, joyfully, when her astonished eyes fell upon him. Then seeing the expression of his face she stopped short and said not another word.

"You will send this child away, Ethel, upon the instant," he commanded, sternly, coming to the point at once. "Do you understand?"

He had never before in all their acquaintance spoken to her like that. She turned her head aside and put her hand to her throat as though something were choking her.

"Do you understand me?" he repeated. "Do you hear what I say?"

"She'd be very deaf if she didn't," I muttered under my breath.

"Perfectly, Arthur," she replied, in a low voice. "But I shall not obey you."

"I'll back you up in that," I said to myself.

"Then my worst fears are realized," he cried, hoarsely, and turned on his heel.

"What are your worst fears?" she inquired tremulously, her voice dying away in a sob.

"I believe I have been deceived in you," he said coldly, taking up his hat to go.

"You ought to be ashamed to say it," I exclaimed indignantly, starting also to my feet, and forgetting that the child was asleep in my lap. My sudden movement, of course, awakened her, and I was waiting to hear her favor us with a shriek or two when, to my dumb amazement and fendish delight, she broke away from me, and rushing over to Arthur seized him by the hand, exclaiming at the same time, "Papa, papa!" and sobbing as though her heart would break.

If Arthur had turned pale before, he turned red enough now, and if Ethel had bowed her head in shame and sorrow, she did not bow it any longer. Up it went and up it stayed!

"This is a mistake," he stammered, confusedly. "I never saw the child before to-day."

"You seemed impressed when you did see her," I put in, malignantly.

"You never liked me, Hebbie," he murmured, reproachfully, "but you are going very far when you impute—"

"What?" I interrupted. "Impute what? I imputed nothing. The only imputation made during this highly sensational discussion was your own. Come up stairs, Ethel," I pleaded, taking her by the hand and leading her away.

"This excitement will make you ill."

"Have I been deceived, Hebbie?" she meant in my ear.

"Yes, you have, but this unfortunate baby will undeceive you, I hope," was my angry reply.

In truth I knew better, but it did me good to get even with Mr. Markham. Between the two, or rather the three of them, I was almost beside myself during the next few days. Ethel shut herself up in her room and cried by the hour. Arthur haunted the house like an evil spirit, and the baby fretted constantly for its papa, who swore he wasn't its papa, and flew into a rage every time she called him so. Such was the blissful state of affairs when, sitting at breakfast one morning, I hit upon the following advertisement in the morning paper:

FIVE HUNDRED DOLLARS REWARD. AND no questions asked, for any information concerning the whereabouts of a little girl, aged three, who strayed from her home, No. 338 West Blank street, on Saturday afternoon, Sept. 15, about five o'clock. She wore a white dress, a blue sash, black socks and slippers, and carried a small parasol.

Judge if the whole affair were ludicrous or not, when I explain that the house we occupied was No. 240 West Blank street, and that the baby actually lived next door to us. There are those who will perhaps look upon the coincidence as highly improbable. But anyone residing in certain localities in New York will verify my statement when I say that people living there do not, as a usual thing, know their nearest neighbors.

With the paper in my hand I sought Ethel. She was lying down pretending to sleep. She read the advertisement carefully. Then she sighed, blushed a little, sighed again, and sobbed out: "I never really believed in Ar-

thur's guilt, Hebbie. I knew it would be explained!"

"Oblige me by looking at this, Mr. Markham," I requested, when, later on, I saw him like Ethel, he perused the advertisement with great care, and, like her, he sighed at its conclusion, but he hadn't the honesty to blush when he remarked: "I never really believed in Ethel's guilt, Hebbie. I knew it would be explained."

Neither of them could be induced to take the \$500 reward. But as Rosie's folks were very rich, and as there never was anything mean about me, why, I took it myself just to put an end to the controversy.

LILLIAN SPENCER.

Orthoepy.

I recently chanced upon a short love-story, written by a theological student for the purpose of introducing as many words as possible that are frequently mispronounced. The following are the words I find in the story that I think would be most likely to be mispronounced by the readers of THE MIRROR.

Hypochondriacal. The first syllable is *hyp* and the fourth, *dri*, is the syllable that is accented.

Truculent. The first is the accented syllable and is *tru*, pronounced *troo*, not *true*.

Vicinage. The first syllable is *vic*.

Contumely. The first is the accented syllable.

Splenetic. The first syllable is *splen*.

Maniacal. The second, *ni*, is the accented syllable.

Telegrapher. The second, *leg*, is the accented syllable.

Zoology. The first syllable, *so*, is not pronounced *soo*, but *so*.

Tergiversation. The second syllable is not *giv*, but *gi*. The *s* has its sibilant sound and begins the accented syllable.

Acumen. The second, *cu*, is the accented syllable.

Prescience. The first syllable is *pre*, and the *sc* of the second syllable is pronounced like *sh*.

Misogynist. The second syllable is accented and is pronounced *roj*.

Aspirant. The second syllable, *pir*, is accented.

Gallows. Pronounced *gallus*.

Albumen. Accent the second syllable, which is *bu*.

Altercation. The *al* of this word is not sounded like the *al* of *always*, but like the *al* of *altitude*.

Pythonesse. The first syllable of this word is not *py*, but *pyth*.

Accessory. Ease of utterance has shifted the accent of this word from the first to the second syllable.

Acclimate. The second syllable, *cli*, is accented, not the first.

Elysium. The second syllable of this word, *lys*, is not pronounced *lis*, but *liak*.

Donative. The first syllable is *don* not *do*.

Railery. The *a* of this word is short, as in *rally*; not long as in *rail*. The pronunciation that makes it long is a Websterianism, now discarded by his editors. This word is in no way allied to the English verb *to rail*; it comes directly from the French word *raillerie*, which is from the French verb *railler*, meaning to banter, to laugh at, which is the source whence we get our verb *to rally*, having the same meaning. In pronouncing the first syllable of *raillery* like *rail* there is danger of perverting its meaning. *Rail*, with the *a* short, it is true, is about as unlike the first syllable of the French word as it is with the *a* long, but the short *a* is the accepted pronunciation and Webster had no good reason for changing it, or, rather, for trying to change it.

Diocesan. Pronounced *di ok e-san*.

Enervate. The only authority for accenting the first syllable is popular usage; all the other theopists accent *ner*.

Subsidence. The second syllable, *si*, is accented.

Lethargic. The second syllable, *thar*, receives the accent.

Onyx. We may say *o-nyx*, or *on yx*. The first pronunciation is that of both Webster and Worcester, and from the fact that Worcester gives no other, we may infer that there was no other to give; but current usage, I have recently discovered, especially among persons not accustomed to consult the dictionaries, seems to favor the short *o*. Stormonth marks the *o* short, which is evidence, as far as it goes, that *on-yx* is preferred in England.

Chalcedonic. Pronounced *kal ce don ic*.

Ogle. The first syllable is *o*, not *og*.

Dromedary. The first syllable is pronounced *drum*, not *drom*.

Aboluntary. The second syllable is *sol* and receives the primary accent.

Hough. Pronounced *hok*.

Prebendary. *Preb* is the accented syllable.

Abjectly. *Ab* is the accented syllable.

Respirable. The second syllable, *spir*, receives the accent.

Quinine. Webster's mode of pronouncing this word, which is *kwine*, I think is much the most sensible of them all.

Almond. The *l* of this word is silent.

Cement. The dictionaries would have us pro-

nounce the substantive *cem-ent*. The pronunciation *ce-ment*, however, is well-nigh universal in England as well as in America, and this is the pronunciation I would recommend.

Anchovy. The second syllable, *cho*, is accented, and the *ch* is pronounced as in *child*.

Acoustics. The dictionaries would have us pronounce the word *a-kows-tics*, a most unlovable pronunciation. Most persons say *a-koo-tics*, which is the pronunciation that is pretty sure to ultimately prevail.

Mirage. It is time, it seems to me, that we should pronounce this word according to English analogy and call it *mi-raj*. We have, I think, retained the French pronunciation long enough. The unnecessary introduction of foreign sounds in speaking always affects the cultured ear unpleasantly. The retention of the French pronunciation of *fracas* by the English seems to me absurd.

Episodic. A word of five syllables—ep-i-so-dic.

Cerement. A word of two syllables—cer-ement.

Hymeneal. Pronounced *hy-men-e-al*.

Coadjutor. The second is here the accented syllable, though in *coadjutor* we accent the third.

ALFRED AYRES.

The Casino and the Fire Service.

The fire service of New York is deserving of especial mention for the zealous exertions made to prevent the flames of the great fire at the Metropolitan Storage Warehouse from spreading to the Casino, the adjoining building. Had that beautiful example of architectural art been consumed, the calamity would have been a public one. When the vast body of flame was licking the Casino walls at four in the morning, it seemed as if nothing could save the whole block from destruction. As it was, the principal damage to the theatre was the drenching of Francis Wilson's rig up as Cadeaux, which was caused by hanging the "motley wear" on a clothesline across the stage, and the destruction of a few pieces of old scenery stored at the warehouse. The Metropolitan Opera House is not quite so fortunate. There is no scene dock at the theatre, vast as it is, and most of the scenery was kept at the burned-out store, of which nothing now remains but a tottering wall.

George Sammis, advance agent of Richard Mansfield's company, is spending the Summer farming at Echo Lake, N. J.

DIED.—At 440 North 4th street, Philadelphia, Francis Dugmar Wright, only child of George A. and Lottie A. Wright, aged ten months.

Theatrical Scenery.

We are as busy as ever, and now have under contract to supply with scenery some of the Largest and Finest Theatres being built this season, among them

The New Detroit Opera House, Detroit, Mich.
Whitney's New Grand Opera House, Detroit, Mich.
New Hennepin Ave. Theatre, Minneapolis, Minn.
New Academy of Music, Titusville, Pa.
New Du Bois Opera House, Elgin, Ill.
City Opera House, Belvidere, Ill.
New Opera House, Amesbury, Mass.
New People's Theatre, Charleston, S. C.
New Opera House, Athens, Ga.
Gardner Opera House, Norwalk, Ohio.
Watertown Opera House, Watertown, Dak.
Also painting entire new scenery for Grand Opera House, Peoria, Ill.
Opera House, Joliet, Ill.

And a score of smaller Opera Houses and Halls. The reason for all this rush of work is obvious. The people know where to get the best of scenery at reasonable prices.

Sosman & Landis.

SCENIC STUDIO.

236 and 238 S. Clinton Street, Chicago

842 Broadway, New York.

ROOM 7.

I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays, and am also the authorized agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elfin, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Sui amor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fin MacCool.

MRS. R. M. LELAND.

Will Furnish During July and August

Refuge from Shams.

Why is the theatre maintained as a living institution, whose doors, like the Temple of Janus, are never shut? Can any substitute for its existence be named? What provision can be made to supply the aliment it gives to thousands? Not of the meaner sort, for it furnishes stamina to vitalize our spirits and give cheer and heart to the most powerful motors of life, society and all enterprises that call upon wide-awake manhood and vigor.

Wherein lies the charm and necessity of the theatre? Simply in its ability to give to the world what the world itself does not and cannot give. The interior of human nature, exhibiting the springs of action and the very secrets of the soul in pictures, combinations and tableaux of feeling and action, deftly created and prepared by the genius of the dramatist.

In the world we have marks and assumptions of character; on the stage the character itself. The theatre gives us the reality of realities, the true portraiture and genuine outcome, while in every day life we have tedious commonplace and meretricious outbreaks of passion and collision of vulgar incidents. We go to the theatre to secure a view of the heart and the organic and essential experiences of what is best, noblest, truest and most fervid in human character and action. While we give the theatre great credit for its resources, we must bear in mind that audiences find in the theatre what they take in with them. It is the audience that is, after all, the master of the feast.

All that is fermenting in the minds of an active community is fermented and percolated by a magical transmutation, and finds and feels itself listening to an interpretation of what they know and what they wish in words and pictures tinted with the colors of genius and art.

Give us a good public and we will give you good plays.

This condition of things obviously calls loudly upon managers to be on the alert to advance with their clients, to take note of the cry for something better, and to show that they are worthy of the positions of authority they occupy.

One cautionary hint we venture to make, namely, that all players who have the selection of plays for the new season, now rapidly approaching, lay aside all preconceptions and commitments founded on recent experiences in jobbery and patchwork, abandon grooves, ruts and ditches of custom and false tradition, and take to the highways where men travel and the fresh breath of heaven is felt.

In other words, to judge what is offered to them, by the light of common sense, to rise to the appreciation of originality and inspiration, and give the stern go by to hack work and play-peddling hucksters.

NESTOR.

Manager Schwab, of the Bijou Opera House, Pittsburg, has been sojourning in the city for several days. "Although the Bijou is a new house," he said, "we shall expend some \$5,000 in further adornment and in increasing its comfort and conveniences. This will be devoted to embellishing the entrance and and remodelling the stage. We open season early in September. Prices will be increased slightly. Among the attractions already engaged are the Emma Abbott opera company, J. K. Emmet, Margaret Mather, Clara Morris, Jim the Penman, the American Opera company, the Casino Opera company, the McCaul Opera company, the Kraloff's attractions, Maggie Mitchell and Evangeline."

The committee of the Madison Square Garden Company have not yet decided upon which plans they will adopt. It is said that there are plans at the office of Hubert Pirson and Co., which were made years ago and approved by the late W. H. Vanderbilt.

Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of M'LISS in their theatres, they will be prosecuted to the full extent of the law.

ROBERT FULFORD.

A. L. Rankin,

formerly with the Madison Square Theatre company, is prepared to play all first-class companies at STAMFORD, CT. Address care Randall's Theatrical Bureau, 1215 Broadway, New York.

At Liberty.

LEADING BUSINESS,

TRAGEDY OR MELODRAMA.

Decided hit in leading role, Madison Square success; also in title role of Serpent and Dove; successful in lead-Shakespearean repertoire. Hand-ome legitimate wardrobe.

WALT. WHYMAN,

130 Liberty Street, New York.

Isabella Irving.

INGENUE.

Closed season with Rosina Vokes June 11.

DISENGAGED.

Permanent address, 255 West 20th street, New York.

Anna Langdon.

With EDWARD HARRIGAN'S COMPANY.

En Route.

THERESA NEWCOMB.

Leading and Character Parts.

T. J. JACKSON,

Old Men and Characters. Late with Mr. and Mrs. George S. Knight. DI-ENGAGED season of 1887-88.

Address Agents or 134 E. 16th street.

Miss Rose Watson.

LEADING OR JUVENILES.

Address care Simmons and Brown, 1166 Broadway.

P. B. Rhoads.

Business Manager or Advance Agent. Disengaged. Refers to P. H. Lehnen, J. K. Emmet, W. J. Florence and others.

Address Ensenore, Cayuga Co., N. Y.

Edward J. Ratcliffe.

(Late Mary Anderson co.)

Leads, season 1887-8, with THE JUDGE Company.

Address MIRROR.

Johan G. De Bang.

MUSICAL DIRECTOR.

Late with McCaul. At liberty. Address MIRROR.

1886 - - Season - - 1887

The Natural Irish Comedian,

DAN'L SULLY,

In his new play,

DADDY NOLAN.

Showing an exact reproduction of THE BROOKLYN BRIDGE, with moving car and electric lights. Under management of

W. O. WHEELER.

1886 SEASON 1887

MRS. LANGTRY,

Accompanied by

Mr. Coghlan and Her Own Company, from the

Prince's Theatre, London.

Lincoln, Neb., July 28.

1887 SEASON 1888

The Sterling Actor,

BENJ. MAGINLEY,

Presenting W. J. Florence's great Irish drama,

INSHAVOGUE.

Under the management of

CHAS. H. HICKS.

Address care Calhoun Printing Co., Hartford, Conn.

SUMMER SEASON

MR. RICHARD MANSFIELD

at the

MADISON SQUARE THEATRE.

Repertoire for next season—Dr. Jekyll and Mr. Hyde.

A Parisian Romance, Prince Karl and two new plays.

Time all filled. Under the management of

E. D. PRICE.

Miss Marie Dantes.

INGENUES.

With RHEA season '86-87, re-engaged for season '87-88.

Kittie Rhoades.

W. R. WARD - - - - - Manager

Address 16 Hoffman Street, Auburn, N. Y.

Charles B. Hanford.

Season 1883-4-5 with T. W. Keene.

Season 1884-5 with Robson and Craze.

Season 1886-7 with Edwin Booth.

Season 1887-8 with

THE BOOTH-BARRETT CO.

Address 204 F Street N. W., Washington, D. C.

Dora Goldthwaite

AT LIBERTY

To accept dramatic engagement for whole or part of coming season of '87 and '88 in or about New York City.

Address care Actors' Fund, 145 Fifth avenue.

Ralph Dorman

Address MIRROR.

Annie Robe.

Address MIRROR.

Frank G. Cotter.

MANAGER.

Address for the present

745 Penn., Reading, Pa.

Or care of H. S. Taylor, or W. W. Randall.

Grace Sherwood.

COMEDIENNE.

Voice Mezzo. Engaged season '87-88, Delays' Vacation co.

AT LIBERTY.

Florence Sherwood.

INGENUES. JUVENILES. SOPRANO.

Address 1164 Broadway.

Mrs. Lou Thropp.

AT LIBERTY SEASON 1888-89.

Address MIRROR.

Ethel Corlette.

LEADING SOPRANO. At Liberty.

S. W. Laureys.

Theatrical and Masonic Costumer.

781 Broadway, opposite Stewart's.

Esther Robbins.

HEAVIES OR OLD WOMEN. AT LIBERTY.

Address 807 Shawmut Ave., Boston, Mass., Room 11.

Alice S. Vincent.

PRIMA DONNA SOPRANO. Carleton Opera co.

At Liberty Season 1887-88.

G. Herbert Leonard.

DISENGAGED FOR NEXT SEASON.

Address A. O. O. F., 1227 Broadway.

Phil. H. Irving.

Manager Charles A. Gardner Co., in THE NEW

KARL. Seasons 18 6 7-8. Time all filled. Permanent

address, Pitken & Vaughan, Printers, Chicago, Ill.

Bristow Aldridge.

Leading Business. Address MIRROR.

Ed. H. Van Veghten.

CHARACTER AND SINGING BUSINESS.

At Liberty. Address MIRROR.

Isadore Branscombe.

Vocalist and Guitarist. Fifth season "Comical Brown"

Concert Company. Address Willamantic, Box 22, Conn.

Esther Lyon.

LATE WITH MRS. D. P. BOWERS' COMPANY.

Disengaged. Address 350 W. 123d St., New York.

Virginia Harned.

LEADING JUVENILE. DISENGAGED.

Permanent address 350 W. 123d St., New York.

JAMES OWEN

O'CONNOR

DISENGAGED.

Address MIRROR Office, New York City.

Rachel Booth.

SOUBRETTE.

With John H. Russell's NATURAL GAS company?

Season 1887-88.

Frazer Coulter.

BOSTON MUSEUM 1887-88.

Grace Thorne Coulter.

LEADING.

BOSTON THEATRE 1887-88.

Mr. Alfred Ayres.

224 WEST 15TH STREET.

Author of "The Orthopedist," "The Verbalist," "The

Menstrator," "The Essentials of Elocution," "Grammar

Without a Master," etc.

ELOCUTIONARY and DRAMATIC INSTRUCTION

Ida Waterman.

LEADING BUSINESS.

AT LIBERTY. With Rhea, season 1886-87.

Address MIRROR.

William Morris.

Address care of WESLEY Sisson,

Stewart Building, Broadway.

Lizzie Evans.

C. E. CALLAHAN, Manager.

Address Actors' Fund, 145 Fifth Avenue, New York.

Will J. Duffy.

BUSINESS AGENT LIZZIE EVAN

Season 1885-6 and re-engaged 1886-7.

Address MIRROR.

Edward Giguere.

French Warbler and Double voice Singer. Re-engaged

with C. R. Gardner's ZOZO Co. season 1886-7.

Mrs. Georgie Dickson.

AT LIBERTY.

Address SIMMONDS A. D. BROWN,

Or Japanese Cottage, Riverside, Conn.

Maggie Arlinton.

LEADING BUSINESS.

Address this office.

Edward Coleman.

Author of new versions of Dominick Murray's famous

plays, Sing Sing and Prison and Palace. Also Alf Mc-

Dowell's new comedy The Green Monster. Undertakes

construction of original plays, adaptations, etc.

Address MIRROR.

Gabrielle du Sauld.

Light Comedy. Emotional Characters.

AT LIBERTY.

Address 11 E. 20th Street, New York.

Mr. Richard Marston.

SCENIC ARTIST.

Madison Square Theatre.

W. H. Rieger.

FIRST TENOR.

810 Broadway, New York.

Verner Clarges.

With CLARA MORRIS. Season 1887-8.

Address Simmons and Brown.

Griffith Morgan.

SCENIC ARTIST.

Studios and permanent address, 387 Franklin Avenue,

Brooklyn, N. Y.

Mrs. J. R. Healy.

OLD WOMEN.

At Liberty. Address MIRROR.

Alice Grey.

HEAVIES AND FIRST OLD WOMEN. Last season

Boston Museum and Wallack's.

Address Actors' Fund, 314 Ave., or 408 W. 23d St., N. Y.

C. W. Dungan.

McCaull Opera Co. 1884 to 1886. Duff Opera Co. 1886-7.

Address MIRROR.

Dell Kellogg.

CONTRALTO.

Little Buttercup. Madison Square Garden.

Address MIRROR.

Sydney Chidley.

SCENIC ARTIST.

Care N. Y. MIRROR.

Francis E. Reiter.

MUSICAL DIRECTOR.

Disengaged. Permanent address, MIRROR office.

FANNY REEVES.

EUGENE McDOWELL.

At liberty for coming season, jointly or separately.

Address 154 West 25th street, New York.

Wilton Lackave.

Claudio, Beauvaut, Rudolf Clifford, Desiree, with

FANNY DAVENPORT.

AT LIBERTY FOR NEXT SEASON.

Miss Ada Boshell.

AT LIBERTY.

Permanent address 309 W. 26th Street, New York.

Patti Rosa.

Starring in ZIP and BOB, by authorization of LOTTA.

Edwin Booth.

Letters may be addressed care New York Mirror.

W. T. Carleton.

CARLETON OPERA COMPANY.

MILTON NOBLES

Will inaugurate his regular travelling season of 1887-88 at the GRAND OPERA HOUSE, ST. LOUIS, on August 29. Mr. Nobles will have the support of the gifted young artist,

DOLLIE NOBLES,

and the following

Strong Legitimate Company:

MISS LIZZIE JEREMY, MR. HENRY D. CLIFTON,
" MARY DAVENPORT, " EDWIN L. MORTIMER,
" MAY BARDELL, " CHARLES CANFIELD,
" FLORENCE VINTON, " W. B. WRIGHT,
MR. T. M. HUNTER, " JOHN H. READY,
" LOUIS F. HOWARD, " DAVID D. PURNETT,
" J. DUKE MURRAY, " LOU. R. WILLARD.

While none of the popular successes will be dropped from the repertoire, the feature of the season will be an entirely original American drama in four acts, written by Mr. Nobles, and called

FROM SIRE TO SON.

The time of this company is filled until May, 1888, excepting five weeks in January and February. These weeks will not be filled until after the production of the new play. All communications relating to the business of this organization should be addressed, until August 15, to Mr. Nobles, at Bell Island, Wilson Point, Ct. After that date as per route in MIRROR.

NEW ENGLAND CIRCUIT.

NEW AMESBURY OPERA HOUSE.

AMESBURY, MASS.

Will Open Oct. 12 with C. L. Andrews' MICHAEL STROGOFF CO.
PRICES, 35c., 50c. and 75c. SEATING CAPACITY, 1,300.

A FIRST-CLASS THEATRE IN EVERY RESPECT.

Will Play First-class Attractions on Sharing Terms Only.
Equipped with Andrews & Co.'s Chairs. Soiman & Landis Scenery.
Population of Amesbury and Vicinity, 30,000.
Four thousand carriage mechanics employed year round.
Reference: J. M. WEST, Academy of Music, Haverhill, Mass. For time address C. W. CURRIER, Lessee and Manager, Amesbury Mass.

"The Frog's New Leap."

DELHAUER,

The Famous Human Frog, late the principal feature with the T. P. and W. Minstrels, will jump and splash in a new musical comedy-drama, entitled

PUDDLE'S POND,

in Two Splashes, from the pen of Mr. ED. MARBLE.

Supported by a Company of Carefully Selected Comedians.
NOTE—This is a new musical comedy with a story that is well told, away from the average musical absurdity, and is surrounded with every detail to make it a first-class production. Managers of first class houses address F. E. DAVIS, 25 E 14th Street. WM. DELHAUER, Proprietor.

SEASON OF 1887-88.

MME. JANAUSCHEK

IN HER LATEST AND GREATEST SUCCESS,

MEG MERRILIES.

Under the Management of FRANK CURTIS.
Address Union Square Hotel, New York.

SYDNEY COWELL. RAYMOND HOLMES.

Leading Comedy.

INVITE OFFERS FOR SEASON OF 1887-88.

Address, P. O. Box 246, Long Branch, N. J., or Agents.

Math. Morgan

The Greatest of all Theatrical Artists, IS NOW CONNECTED WITH
A. S. Seer's Union Square Theatrical Printing House.

This important acquisition to our present talented Corps of Artists secures to our customers, beyond a doubt, the VERY BEST LITHOGRAPHS and STAND WORK for the Season of 1887-8, with No Increase in Price.

BROADWAY & SEVENTEENTH STREET, N. Y.

19 East 17th Street.

E. M. GARDINER, Manager.

Zozo, the Magic Queen,
George C. Boniface in Streets of New York.
ALSO SOLE MANAGER
Frank Mayo in The Royal Guard and Nordeck.
Address Amusement Agency, 1162 Broadway.

The New Park Opera House

JACKSONVILLE, FLA.

JAMES D. BURBRIDGE - MANAGER

Now Under Construction.

All parties desiring time address the Manager or H. S. TAYLOR, 23 East 14th Street, New York.

SPECIAL NOTICE.

Having re-leased the MOZART ACADEMY OF MUSIC, RICHMOND, VA., I will manage same the coming season in co. nection with my ACADEMY OF MUSIC, NORFOLK, VA., booking first class attractions at regular prices. Can play combinations three nights in each city to good advantage. Liberal terms and good time given to PROMINENT STARS and FIRST-CLASS COMBINATIONS.
Address all communications to JOSEPH K. STRASSBURGER, Manager,
Main Office, 1112 F Street, Washington, D. C.

SEASON The Popular Attraction, 1887-88.
A KNIGHT OF LABOR; or, The Master Workman's Vow.
An entirely new and powerful domestic drama in six acts (copyrighted). The talented emotional actress, MISS HEATON MANICE, as RUTH WATKINS.
Supported by a First-class Company, only playing larger cities, and at best houses, at regular prices. Elegant paper Magnificent costumes. Time rapidly filling. The greatest spectacular and drawing card on the American stage to-day. Managers send open time immediately. HOWE & HUMMEL, Proprietors and Managers,
No. 9 North 5th street, Reading, Pa.

1887 SEASON. 1888

Mr. James Carden's

New Modern and Realistic Emotional Drama of Real Life, entitled

TWO ROADS.

Season will Commence at Windsor Theatre, New York, Sept. 19, 1887,

Supported by JAMES CARDEN, MISS MARSTON LEIGH and a First-class Dramatic Company, Musical Conductor and New Scenery.

Time Rapidly Filling.

S. W. LYNCH, Manager, GE. J. MILLER, Bus. Manager.

Address all communications
Care TAYLOR'S DRAMATIC EXCHANGE,
23 East 14th street, New York.

WANTED.

A Light Comedy, Opera or Specialty Company, WITH BAND and MUSIC, For Week of Sept. 5,

The week of the biggest Fair and race meeting ever held in this part of the State, at the new

FRANKLIN OPERA HOUSE,

One of the finest theatres in the country. Everything guaranteed first-class. Address D. D. GRANT, Manager, Franklin, Pa.

KANSAS CITY AND DENVER MUSEUMS.

DAVID T. KEILLER, Prop. | CAPT. G. H. FRASER, Mgr.

Now Booking for Coming Season, COMMENCING AUGUST 29.

Two Performances Daily.

Starts with good plays and having their own special paper, etc., write at once, stating lowest salary, with repertoire of MSS. you control. Good, reliable dramatic people can find position in stock. Must be first-class in every respect. We want to hear from French, Novelties, Museum attractions and Specialists of all kinds. Can give four or more weeks' engagement. Please send photographs, with lowest salary. Open all the year. Address all communications to KANSAS CITY, MO.

Season 1887-8.

DuBois Opera House.

DU BOIS, PA.

Playing first-class attractions at first class prices and at intervals which insure good business always. Everything new; all the late improvements, including folding chairs, electric light, baggage elevator and fine scenery. Seating capacity 1,000. E. B. NETTLETON, Mgr. N. S. TAYLOR, Agent.

Bradford, Pa., 83 miles. Pittsburgh, Pa., 127 miles.
Warren, " 85 " Williamsport, 127 "
Oil City, " 133 " Olean, N. Y., 114 "
Franklin, " 125 " Lock Haven, Pa., 100 "

FOR RENT.

The Grand Opera House.

NEW ORLEANS, LA.

This magnificent establishment, situated on Canal street, the principal and most fashionable street of the city, is for rent for a term of years from May 1, 1888. The Grand Opera House is the principal theatre of New Orleans. It is complete in every respect, and will be supplied with the newest and most comfortable patent chairs in orchestra and orchestra circle. Other improvements are also contemplated at expense of the owners. Sealed proposals based on stipulations on file will be received until Nov. 1, 1887. Security for rent satisfactory to lessors to be given.
For terms and conditions apply to H. W. FAIRCHILD, Secretary La Variete Association, New Orleans.

A GORGEOUS ATTRACTION THE FALL OF BABYLON.

AT ST. GEORGE, STATEN ISLAND.

Every evening at 8:15. Doors open at 7.
Admission, 50 cents; Grand Stand, 25 cents extra.
Staten Island boats from the Battery every fifteen minutes. Fare to cents. Grand Republic and Columbia from Twenty-second street, N. R., at 6:45; Tenth street, N. R., 7:15; Pier 6, N. R., 7:15; Jewell's Wharf, Brooklyn, 7:40. Round trip 25 cents.

WANTED.

A Good Attraction at Opera House, Wabash, Ind.,

for Fair Week, Sept. 12 to 17. A good comedy company with band and orchestra preferred, and will be sure of good business. Address at once HARTEN BROTHERS, Managers.

WANTED.

A Position in a First-class Dramatic Company

by a talented young amateur (gentleman) of refinement and education. Best of references, fine appearance and good dresser. Apply to my sole representative, Dr. Chas. L. Howard, 1162 Broadway, Amusement Exchange.

HUNTLEY HOUSE.

Harbor Island, Mamaroneck-on-the-Sound

Twenty Miles from the City by New Haven Railroad, and one-half mile from Depot.
A COSEY LITTLE SUMMER RESORT.
Entirely free from Malaria. Boating, Bathing and Fishing. Commutation rates reasonable. For further particulars address J. T. HUNTLEY.

PRESCOTT, ARIZONA.

Theatrical companies going to or coming from San Francisco over the Santa Fe Route can play two or three nights to \$100 and \$500 houses. The Prescott and Arizona Central Railroad is now running daily trains and managers can book here without losing a night. Prescott has a new Opera House. Capacity 100. New scenery. Prices \$1.50 or \$2. The above railroad will make special rates, and be pleased to give any further information. Address L. H. WILSON, Traffic Manager.

Managers Desiring for the Season French Costumiers

Address L. M. care of Gerot's Restaurant, 135 West 54th street, New York.

Scenery Car For Sale or To Let.

The largest and most complete in the world. Length, 64 feet 6 inches, width, 9 feet 2 inches; eaves, 12 feet 8 inches; dome, 3 feet 11 inches. Containing wagons completely equipped for hauling. For particulars address J. W. COLLIER, Morton House.

James Dunn

IS NOW AT LIBERTY, And may be engaged for First Old Men and Character. Address care Summons and Brown.

Important Dedication of Two New and Magnificent Theatres at an Early Date.

MR. J. E. SACKETT

Respectfully begs to state that the

Hennepin Avenue Theatre and The Murray Opera House, MINNEAPOLIS, MINN., ST. PAUL, MINN., Will Open on Sept. 19. Will open sometime early in the season. Entire week, by HOOCH-BARRETT. Positive date announced in the near future. Applications for Time will now be considered.

POLICY OF MANAGEMENT.

The Hennepin Avenue Theatre and Murray Opera House will be strictly first-class houses, and will play only legitimate and first-class attractions. If only ten weeks' time is filled this season, the attractions shall be par excellence. No cheap or inferior stars or attractions will be played.

PRICES AND CAPACITY.

Both theatres will maintain the same scale of prices—viz: \$1.50, \$1.75, 50c., 35c., 25c., 15c., and will hold at these figures \$500 and \$1,000, respectively, their capacity being as follows: Hennepin Avenue Theatre, 2,000; Murray Opera House, 2,500. At these figures and according to this scale, the management feel confident of reaching all classes of theatre-goers and establishing a clientele that will always give remunerative returns at the box-office. These theatres are leased and controlled by SACKETT, WIGGINS & WOOD, who also own the controlling interest in the stock companies who built and are building these theatres. The investments represent \$300,000 outside of the ground upon which the theatres stand. Notwithstanding certain cyrodition and insinuations, the theatres are established facts, and no lengthy correspondence need be made by reputable managers for time. One letter, one telegram, is all that is necessary to decide contract.

The Hennepin Avenue Theatre will be personally managed by MR. F. F. WEADON and the Murray Opera House by MR. J. M. WOOD. Mr. J. M. Wood, whose reputation is known as an eminent theatrical architect, has designed and is personally superintending the construction of the theatres, and being financially interested in these properties, is sparing no pains to make them gems.

PERSONNEL OF THE THEATRES.

THE HENNEPIN AVENUE THEATRE, MINNEAPOLIS.

Is located on the avenue from which it takes its name, between Seventh and Ninth streets, and just one block and one-half from the famous West Hotel. All street cars pass its doors. The location is unsurpassed.

Appropos of the theatre proper: It has a frontage of seventy-five feet and built of Anderson red pressed brick, with terra cotta trimmings, of chaste and airy architecture. The main entrance is the centre of the building, on the ground floor, and is thirty feet wide and thirty-five feet deep, finished in relief work, red wood and Tennessee marble. Antique doors prevail throughout. The gallery entrance and balcony exit are right and left of this grand entrance. The entrance leads into a magnificent foyer, on the right and left of which, respectively, are music-rooms and parlors and a gentlemen's smoking-room. The foyer is decorated in the most elaborate manner possible; mirror doors and velvet curtains cutting off noise and drafts. The auditorium is seated with upholstered leather chairs, and two feet eight inches has been allowed between rows, thus enabling the auditors to reach seats without disturbing other occupants. Open loges sweeping through the center of the house and six lower proscenium boxes complete the arrangement. The same number of upper proscenium boxes and loges are arranged in like manner in the balcony. The proscenium arch and sounding board is built of open iron and wood work and the architectural designs filled with cut-hedge glass jewels, backed by lights, the whole effect being, when the house is lighted, to present a jeweled frame. The stage is ample. The proscenium arch is thirty-seven feet high, thirty-four feet wide and is of brick and iron. From stage floor to gridiron the distance is sixty-eight feet; between fly galleries thirty-five feet; depth of stage forty-one feet. A full set of scenery from the studios of Soiman and Landis is in the grooves and scene room. The design is East Indian; the prevailing colors low browns and blues. The exits, dressing rooms and conveniences are numerous, and the entire building is heated by steam and lit by the Mather incandescent Electric Light. Free chairs, and complete service will be maintained and every effort made to make the theatre elegant. The club rooms in front of the theatre proper will be occupied by the Nicollet Club, of Minneapolis.

All communications should be addressed to the General Manager,

THE MURRAY OPERA HOUSE, ST. PAUL.

Is located on Eighth street, between Minnesota and Robert streets. It is just one square from the Hotel Ryan; street cars intersect near the Opera House and it is most centrally located. The location is unsurpassed.

The Opera House will have a frontage of one-hundred feet; will be six stories in height and its architectural exterior will be a fac simile of an East Indian temple. It will be built of red pressed brick. The entrance will be thirty feet wide and will lead into an open court or art gallery. This gallery will open into the foyers. From the gallery, on one side, a broad stairway will lead to a gentlemen's smoking room, and on the other to a ladies' music room. The house will seat 2,500 people. The design is to be Oriental, or to speak more precisely, East Indian. A feature of the construction will be that the proscenium arch will be made of iron relief work, fitted in with cathedral glass. It will be illuminated with incandescent lights, but none of them will be in sight. The lights will shine through stained glass. The proscenium boxes will be miniature Moorish temples. In addition to these boxes there will be a number of Parisian boxes, which open from the foyer. In all there will be about 200 box seats. The stage will be forty-one feet deep from the curtain line, 81 feet between the fly galleries and seventy-two feet from the stage to the "rigging" lofts. The drop-curtains will be built on the best approved scientific principles. There will be two galleries. An arrangement will be made by which the doors for exit may be thrown open automatically. The Murray Opera House will be one of the newest west of New York. It will be opened at an early date in connection with the opening of the Hennepin Avenue Opera House in Minneapolis. The same service mentioned in the Hennepin Avenue Theatre will be given in this house. The population of St. Paul has now reached 150,000 and Minneapolis turns the post at 175,000. The population of both cities is continually increasing, and the later State Commerce bill has not, nor will, affect business in the Northwest.

J. E. SACKETT, Room 12, 95 Dearborn Street, Chicago, Ill.

Our agent, W. B. DAY, is now booking for above houses—H. S. TAYLOR'S, 1 to 5 P. M.



The elite Theatre of New Haven Seating 1,900 at \$1.00, 75c., 50c., 25c. Booking only first-class attractions for coming season. For open time write 767 BROADWAY, NEW YORK.

Important to Managers and Agents OF THEATRICAL COMPANIES.

CHICAGO, June, '87.

The JEFFERY PRINTING COMPANY, of Chicago, well-known as carrying the largest assortment of Circus Pictorials and Dramatic and Variety Stock Cuts to be found anywhere, have pleasure in announcing that their Mr. GEORGE W. LOGAN is at present at the Carleton House, New York, and will be for the next month, for the purpose of closing contracts for the ensuing season.

The Jeffery Printing Company have in their employment the very best artists, presided over by the celebrated Mr. W. H. Crane, whose reputation is a sufficient guarantee of work of the most finished and artistic kind. Those who have already signified their wish to have the services of Mr. Crane would do well to call without delay upon Mr. Logan and communicate their views to him, as applications for sketches are coming in rapidly and a limit must be placed on the work undertaken in order that the JEFFERY PRINTING CO. may maintain their reputation of NEVER DISAPPOINTING CUSTOMERS.

After this public announcement it is hoped there will be no misunderstanding on the part of those interested.

Combinations visiting the West during the coming season will have ample facilities for making all arrangements at the Company's office, 159 DEARBORN STREET, CHICAGO.

JNO. B. JEFFERY, Gen'l Manager.

THE SOUTHERN CIRCUIT.

J. TANNENBAUM,

23 East Fourteenth Street, New York

The SOUTHERN CIRCUIT has during the past two seasons been the most profitable one to good attractions and no doubt, with the great business revival in most cities in the SOUTHERN CIRCUIT, the coming season will be still better.

Only First-Class Attractions will be Booked.

The New Grand Opera House

BOSTON, MASS.

PROCTOR AND MANSFIELD, Proprietors and Managers.

NOW UNDER CONSTRUCTION.

All applications for time to be made to F. F. PROCTOR, Albany, N. Y.